

VOGUE



MESEROLE

SUMMER
FASHIONS
JUNE 7, 1930
PRICE 35 CENTS

★

PUBLISHED EVERY
OTHER THURSDAY
© THE CONDE NAST
PUBLICATIONS, INC.



La jeune fille et les fleurs — mais
la femme la plus charmante sait que les
fleurs périront et que le bouquet le plus
éternel sera toujours un parfum de Lenthéric.

Lenthéric PARIS
Les Parfums

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

SILVER TABLEWARE

*Noted for Quality
Moderately Priced*

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS
25 RUE DE LA PAIX

LONDON
44 NEW BOND STREET



PARFUMS CARON - PARIS

CARON CORP., 389 FIFTH AVE., NEW YORK

VOGUE
June 7th, 1930

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Vol. 75, No. 12
Whole No. 1388

June will want remembrances

ONE of the gracious things in life is the privilege of adding to another's happiness on some felicitous occasion. . . . And apart from the Christmas season, perhaps no other time presents more opportunities than June.

But even for those vivid moments that your gift will help recall . . . the wedding of an old and valued friend . . . commencement . . . Anne's first visit to Europe . . . a remembrance need not be expensive. It should reveal, of course, your affection . . . your high esteem for the one to whom you send it. And it will reflect your own good taste and judgment.

Among people of a certain position in life, these gifts are frequently of fine leather. And if, by some chance, you could see the articles they select, you would find the great majority of them imprinted with a tiny golden keystone R. That symbol is the house insignia of C. F. Rumpp & Sons, Inc.

Eighty years ago, this firm was established in Philadelphia. Members of the original family still actively maintain the ideals of the founder . . . to use the best materials, and only the best . . . to strive for beauty, rather than effect; for authenticity, and not for show. In a word, to make the very finest leather goods that money can buy.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, and stationers.



A A diary for traveling. In addition to the space provided for daily entries, occupying the greater part of the book, the diary contains a map of the world, a table of monetary values and exchange rates, and a reproduction of the flags of the countries which will be visited, and of the steamships on which you may travel.

B A photograph frame in blue calfskin, which will care for a single intimate photograph. A gold-tooled border serves to accent the leather. The frame may also be had in many other colors and in many designs, including those with inserts of Cinnabar and Jade.

C A passport case, in pigskin, lined with scarlet leather, which may be fitted easily in one's pocket. There are spaces for the passport, for bills, landing cards, luggage checks and railway tickets, each properly designated. The case also comes in other leathers with other linings.



C. F. RUMPP & SONS, Inc.

By Invitation Member



PHILADELPHIA AND NEW YORK
ESTABLISHED 1850



Let FRANCES DENNEY keep your skin lovely all summer...

FROM her vast knowledge of the skin—gained here and abroad—FRANCES DENNEY has created Treatments and Preparations to keep your skin lovely—*through every season of the year*. Her new Herbal Preparations are especially effective in protecting the skin against the effects of exposure to the wind and sun and dust of summer.

Herbal Cleansing Cream: This exquisite Preparation is inexpressibly soft and doubly penetrating. It gently but thoroughly removes all dirt and impurities from the deepest pores—and is easily removed with MISS DENNEY'S Cleansing Tissues. \$1, \$2, \$3.50, \$6

Herbal Skin Tonic: A delightful Preparation that freshens and invigorates the skin by stimulating active circulation through the facial network. Herbal Skin Tonic should be used after cleansing with Herbal Cleansing Cream. \$1 and \$2

Herbal Oil Blend: For very dry skin and for skin exposed to wind and sun. Contains herbal essences almost unknown in skin treatment. Performs the nourishing function—and is marvelous for worn and withered skin and for the face that is aging. \$5

Herbal Astringent Cream: A soft, fluffy cream with astringent qualities. A thin film on the skin protects against sun and wind and is a splendid base for powder. \$2.50

If you have never used any of MISS DENNEY'S Preparations, you will find these new Herbal Preparations an appropriate introduction. They are available through selected stores in each city. If you will write to MISS DENNEY in Philadelphia, she will be happy to send you additional information about her Treatments.

DENNEY & DENNEY: PHILADELPHIA—NEW YORK—PARIS



Dullness plus Greater Wearing Quality SUPRE • TWIST

GIVES YOU BOTH IN
SHEERER, CLEARER HOSIERY



Clearer—greater transparency
Dull Patina—in the newest mode
Sheerer—more delicate appearance
Smoother—free from blemishes
Eliminates fuzzy ends
Stronger—firmer fabric
Greater elasticity
Launders better
Contains more silk by weight
Reduces runs to minimum

Imagine the delight in wearing the New Windsor Supretwist. No more shiny legs—in-
stead a subtle Dull Patina that actually does
make any leg look slimmer and daintier.

Imagine the many days of extra wear—more
wear than you have ever had before in any
silk hosiery (the Supretwist process does that).

Imagine the pleasure of having sheerer, clearer
stockings—stockings that are utterly free from
fuzzy ends or blemishes. All this—and more—is
yours with your first pair of Windsor Supretwist.
They launder much better; come up fresh after
each tubbing. Greater elasticity at every point
and that means smoother fit. Runs are reduced
to a new low minimum.

Any wonder that everyone is in love with
Supretwist? It has set a new standard of
excellence for the Smart Women of America.

You can see Windsor Supretwist at the Smarter
Shops and Stores at prices that are surprisingly
reasonable.

A few of them are listed under the illustration.
Windsor Mills, Inc., 2nd and Westmoreland Sts.,
Philadelphia, 389 Fifth Avenue, New York.

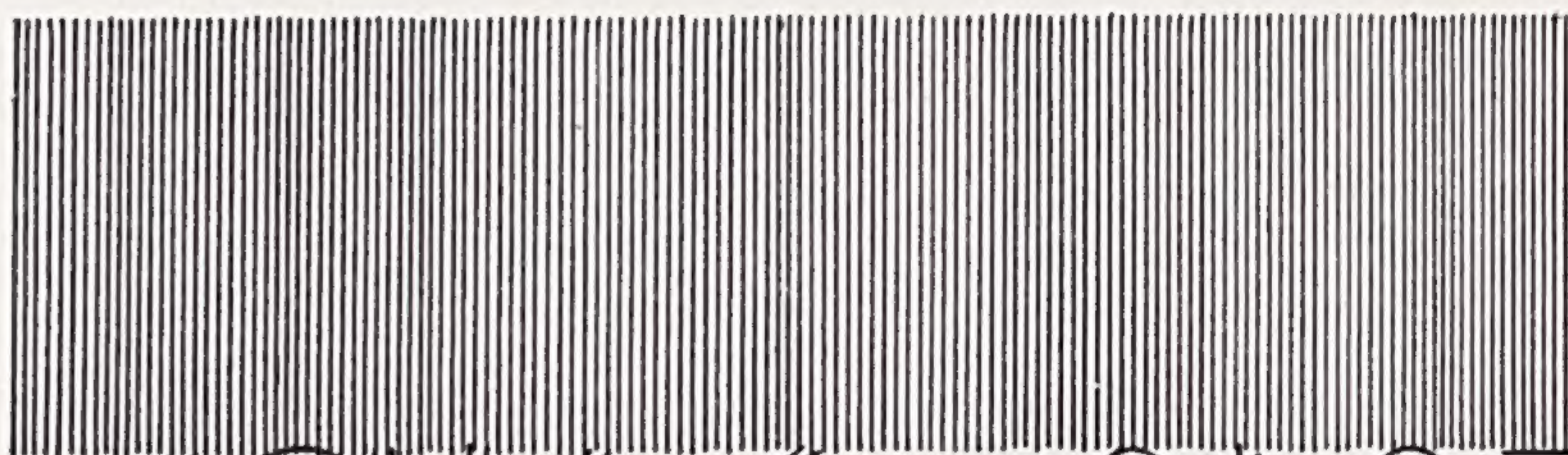
★The United States Testing Co. Reports Give
Supretwist an 11.2% Higher Strength Rating.

SOME OF THE SMART SHOPS AND STORES SHOWING WINDSOR SUPRETWIST

Allentown, Pa. Zollinger Harned	Columbus, Ga. J. A. Kireen Co.	Jacksonville, Fla. Kohn Furchgott & Co.	Norfolk, Va. Ames & Brownley	St. Joseph, Mo. Townsend, Wyatt & Wall
Appleton, Wis. Petibone Peabody Co.	Columbus, Ohio H. McCann Co.	Joplin, Mo. Newman Merc. Co.	Okla. City, Okla. Rorabaugh D. G. Co.	St. Louis, Mo. Thos. W. Garland, Inc.
Ashland, Ky. C. H. Parsons Dept. Store	Dallas, Texas W. A. Green Co.	Kenosha, Wis. Thos. A. Sullivan	Pittsburgh, Pa. Gimbel Bros.	Famous & Barr Co.
Baltimore, Md. Hochschild Kohn & Co.	Decatur, Ill. Linn & Scruggs D. G. Co.	Lewistown, Mo. Senter, Giroux, Canniff & Co.	Boggs & Buhl	St. Paul, Minn. Schunemans & Mann-helmers
Bloomington, Ill. C. W. Klemm, Inc.	Denver, Col. Daniels & Fisher Stores Co.	Madison, Wis. H. S. Manchester, Inc.	Plainfield, N. J. Tepper Bros.	San Francisco, Calif. O'Connor Moffatt & Co.
Boston, Mass. R. H. Stearns Co.	Duluth, Minn. The Oriental Shop	McKeesport, Pa. Will J. Cox Co.	Portland, Oregon Chas. F. Berg	Seattle, Wash. Seattle Dry Goods Co.
Bridgeport, Conn. C. F. Hovey Co.	Easton, Pa. Wm. Laubach & Son	Minneapolis, Minn. Dayton Co.	Portsmouth, Ohio Marting Bros. Co.	Spokane, Wash. Davenport Hotel Sport Shop
Butler, Pa. A. Troutmans Sons	Galesburg, Ill. Kellogg-Drake Co.	Monmouth, Ill. J. C. Allen Co.	Providence, R. I. Shepard Co., Inc.	Springfield, Ill. John Bessemer & Co.
Cedar Rapids, Ia. Bailey Boot Shop	Grand Rapids, Mich. Yagers Bootery	Montreal, Canada H. Morgan & Co., Ltd.	Quincy, Ill. Halbach Schroeder Co.	Toledo, Ohio The Lamson Bros. Co.
Chicago, Ill. Carson, Pirle, Scott	Green Bay, Wis. Jorgensen Blesch Co.	New Kensington, Pa. Wainwrights	Rochester, N. Y. Meng & Shafer Co.	Topeka, Kans. Pelletier Stores Co.
Cincinnati, Ohio Mabley & Carew Co.	Honolulu, T. H. M. McInerney, Ltd.	New Orleans, La. The Kreeger Store	Rome, Ga. J. Kuttner & Co.	Washington, D. C. S. Kann Sons Co.
	Iowa City, Iowa Dombay's Boot Shop		Sacramento, Calif. Weinstock Lubin Co.	

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Windsor
SUPRE • TWIST
FINE HOSIERY



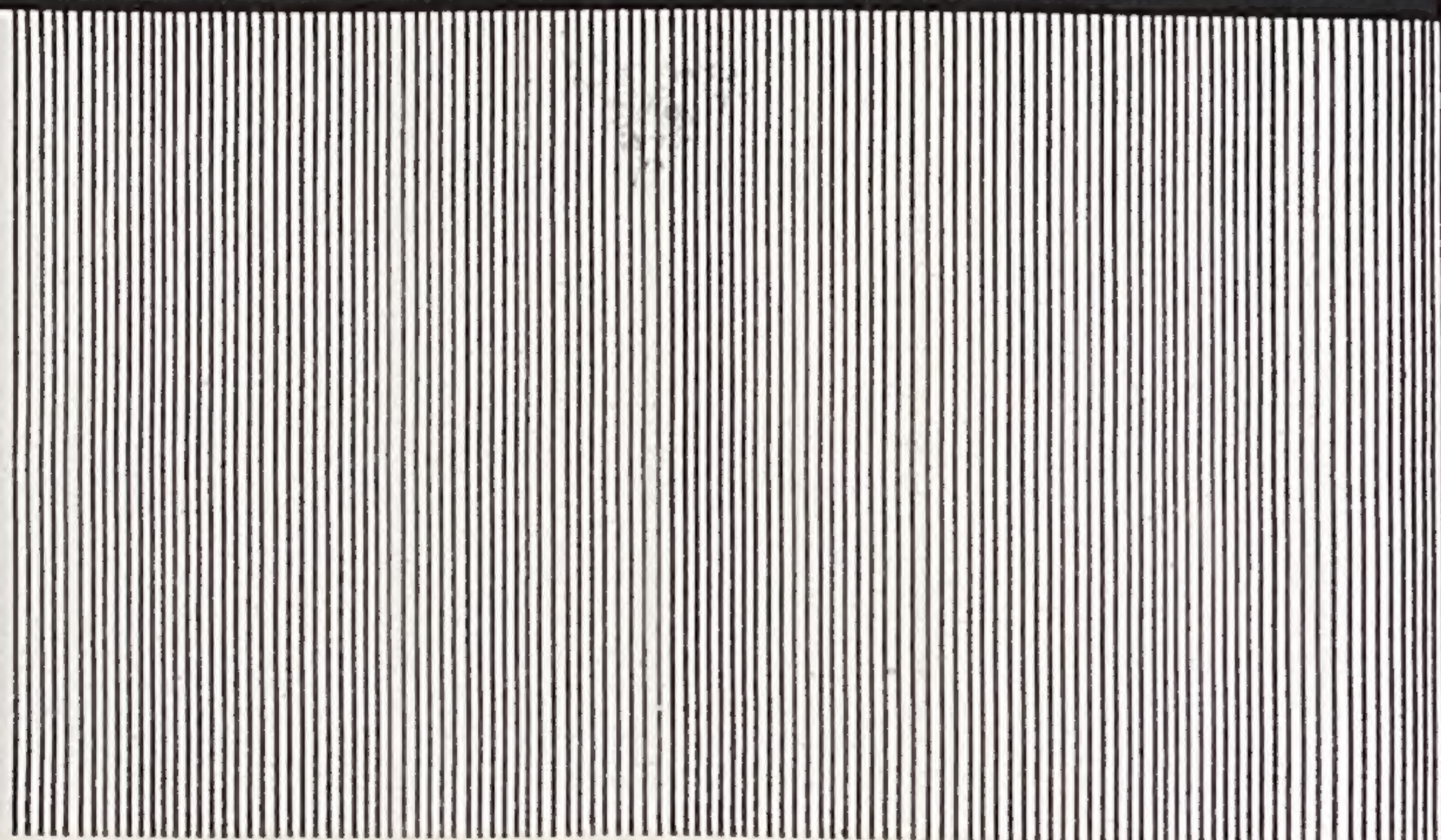
SAKS - FIFTH - AVENUE



Beach Fashions

The most amusing facet of the mode . . . the most ingenious . . . where only masculine and workmanlike clothes are smart . . . and femininity is almost unknown . . . fashions that realize the slim litness of youth . . . all of course, exclusive with Saks-Fifth Avenue.

BOBBI



Summer Pastels

Rich, creamy pinks . . . misty blues
 . . . clean whites . . . the elusive rose
 and gold of parchment . . . these are
 the colours of our summer clothes . . .
 these are the colours of our summer shoes.



Athlone—an opera pump in white with Java lizard, parchment kid with watersnake . . . or in all pink kid. 18.50



Juno—a summer sandal in white kid, pink combined with blue kid, parchment or toska linen. 18.50



Grazia — a summer sandal in pink, blue, white or parchment kid. 18.50

NEW YORK

345 - FIFTH - AVENUE



The bright noon sunshine brought these two young ladies, in their new Knox sailors, to the fashionable Casino in Central Park.

The ever smart younger set of Darien recognize hat utility and so take their new Knox sailors a-shopping.



This very smart person was snapped as she left the Knox shop on Fifth Avenue—sailor hatted.



The new Knox sailor—whether straight or mushroom—is a perfect companion to the colorful cotton and sports clothes worn in the country.

knox

renews a romantic fashion for moderns.....the straw sailor
Ten Dollars

The new Knox straw sailor may be smartly straight or mushroom to frame the face. And it comes in those lovely clear summer colors one looks for at country clubs, the races and other fashionable rendez-vous.



In New York Knox Hats can be secured at the conveniently located Knox Shops, and at the better shops cross-countrywise that sell Knox Hats for Women.

Motoring becomes doubly pleasurable when a dependable Knox sailor goes along. Swagger, too, with these trig costumes!



Down Pinehurst way, the Knox straw sailor appears in both versions at all the country club daytime activities.



The new Knox sailors are versatile. Here is one worn quite complacently and successfully with a black silk frock and coat.

COTY OPENS A WHOLE NEW WORLD OF BEAUTY



LES POUDRES COTY

SET THE ENCHANTING NEW VOGUE OF INFINITE VARIETY IN LOVELINESS—

The fascinating, bewildering array of colours decreed by the mode demands an equal diversity in beauty—a new subtlety. Be romantically pale in one colour, dewily rosy in another, or lusciously golden in still another—simply by using the different appropriate shades of Coty Face Powder. Now—you can wear any colour you like. The twelve Coty tones—including two exquisite new ones, Nacrée and Sèverose—embrace the complete range of artistically correct shades to harmonize every type with every colour. With no more than three shades properly chosen, every smart colour is made becoming to your complexion.

"With the modern trend to colour—one shade of face powder is not enough."

Coty

TWELVE PERFECT SHADES

Blanche
Rachel No. 1

Naturelle
Rachel No. 2

Nacrée
Sèverose

Rose No. 1
Ocre-Rose

Rose No. 2
Ocre

Mauve
Cotytan

In a fascinating new booklet—"Diversity in Beauty"—Coty guides your choice of the individual shades appropriate for your type, for your style of gown, and for your favourite colours. Sent upon request. Coty, 714 Fifth Avenue, N. Y.



SO CASUAL . . . AND SO SMART

The Meshette bandeau is seventy-five cents, the pantie a dollar. The Stryps bandeau one dollar, the pantie a dollar and a half. The bandeaux are of the cupped variety, and the

panties have a yoke fashioned to give a svelte flowing line. VR-Tex Singlettes, for those who like a form-moulding garment, even on the most sporting occasions, from three dollars.

VAN RAALTE

THESE underthings. They are as debonair as the blithe young things that wear them. Cool, trim, they wash and wear forever. And they come in so many charming colors, at such attractive prices, you will want dozens of them. "...because you love nice things."

At the better shops throughout the country.

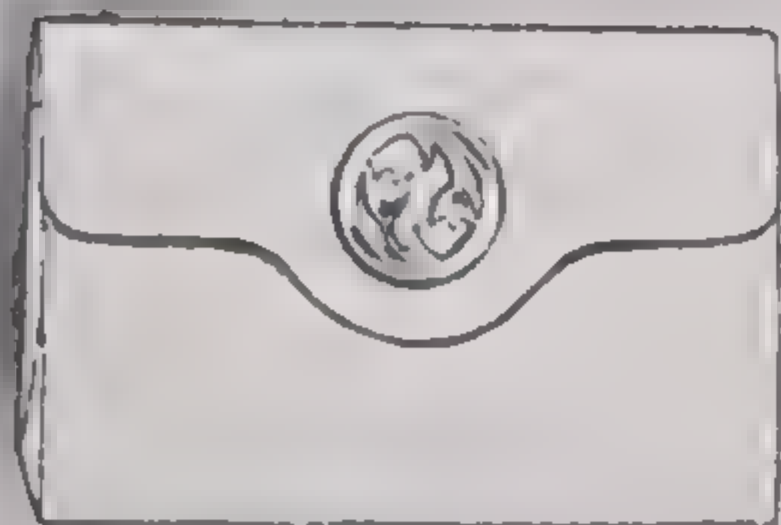
Creators of Stockings, Underthings, and Gloves.

I. MILLER beautiful shoes



Linen
leads the Summer Vogue
in Slippers by I. Miller

How versatile Linen Slippers may be when fashioned by I. Miller! Dull-surfaced as the mode demands. Crisply cool. All white. Or, to blend with summer frocks, pastel-tinted in any color tone. Shown in a wonderful diversity of styles, from the frivolous high-heeled sandals to the classic operas and low-heeled walking types! — With enchanting bags to match!



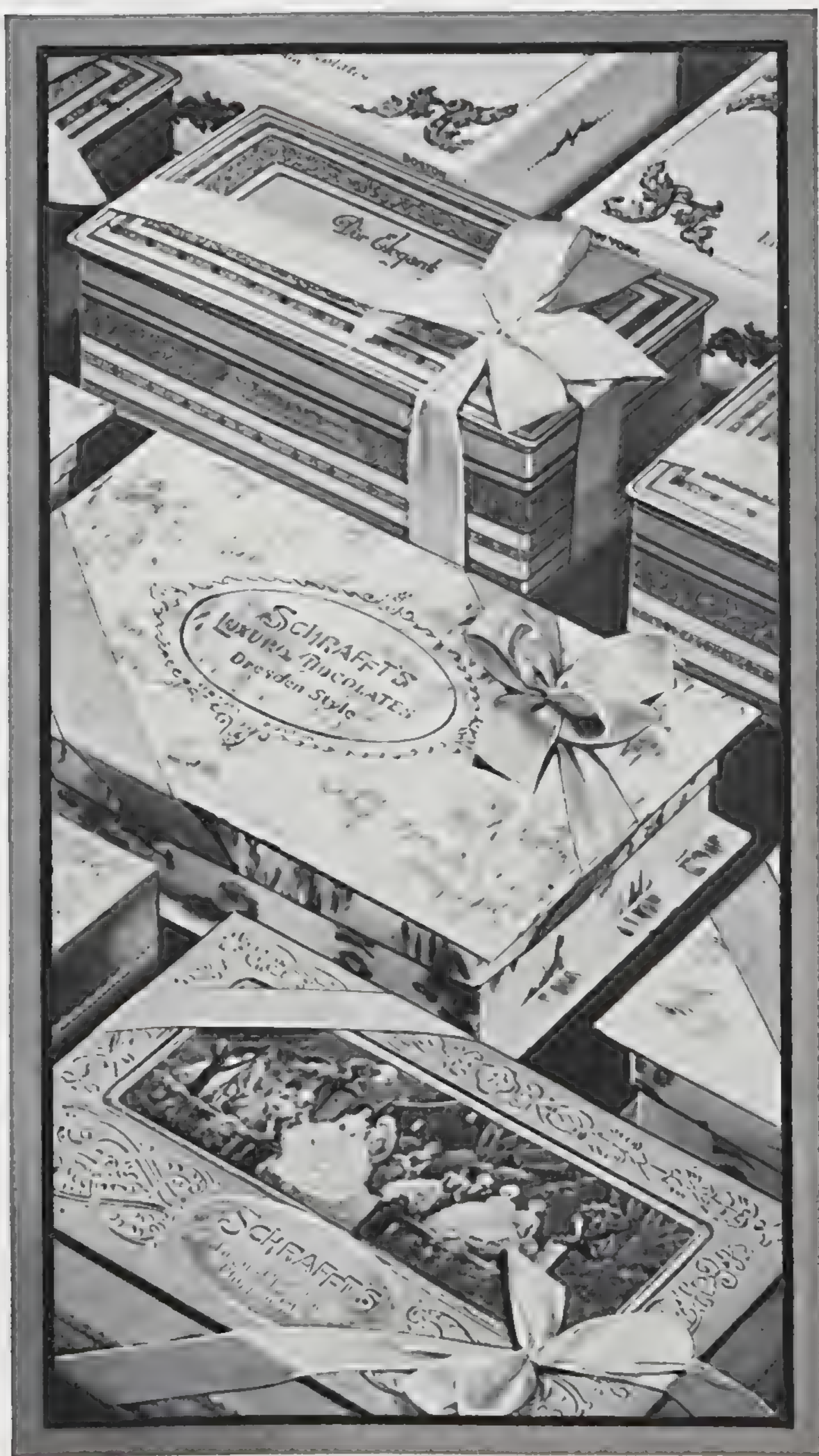
*Bag to Match
Hosiery to Blend
Both by I. Miller.*

We illustrate The Swirl — an afternoon sandal

IN ALL I. MILLER SHOPS AND AGENCIES

I. MILLER — THE INSTITUTION INTERNATIONALE

*These newcomers are diverting
the attention of whole bridge parties!*



WHAT was bid is completely forgotten. What is trump nobody knows. Who should lead just doesn't matter—for the topic of talk has suddenly turned from tricks to taste. Schrafft's chocolates are being sampled!

Under the spell of such out-of-the-common goodness, it is pardonable for anyone to forget all else for the moment. Schrafft's chocolates and candies *are* uncommonly delicious!

They have long been the favorites of the well-informed—in New York, Boston, and Syracuse. Now, through recently expanded distribution, we predict that these famous candies will be the favorites everywhere!

You'll find them in stores near you—wherever good candies are sold. And you'll find them surprisingly better than any candy you ever before tasted!

D'or Elegant—\$2.00 a pound; Chippendale—\$1.50 a pound; Dresden—\$1.25 a pound; Joliver—\$1.25 a pound; Plain—\$1.00 a pound; Pall Mall—\$1.00 a pound; Nuts, Fruits and Creams—\$1.00 a pound.

SCHRAFFT'S
Chocolates and Candies

The finest Department Store
in France, the great

**GALERIES
LAFAYETTE**



M. Poirier, chef de Rayon de Parfumerie of the Galeries Lafayette, the largest and most fashionable department store in Paris, with stores in fifteen other French cities and resorts.



“All the fashionable ladies
in Paris use ANGELUS”

— M. POIRIER

Chief of
Toilet Goods Department
Galeries Lafayette



The famous quality which has made Angelus Rouge Incarnat the favorite among smart French women has also made it outstanding in America. So smooth you cannot feel it, Angelus is flattering color alone, without residue or flaky substance which dries on the lips. Nine natural tints to match the coloring of your own lips and cheeks exactly. Rouge Incarnat is indelible, water proof, weather proof—lasts all day.

ANGELUS
Rouge Incarnat

“YOU CANNOT FEEL IT.”



Angelus Rouge Incarnat
Lipsticks—\$1.00.

“The Little Red Box”
for lips and cheeks—75c.

Louis Philippe Parisian colorist and creator of Angelus as he makes a “color study” of the coloring of Betty Compton. Through these studies the nine natural Angelus tints have been perfected.



LEGS THAT TAKE HIGHLIGHTS
ARE NOT IN THE SPOTLIGHT

IF you're the sort who snaps into a new fashion while it's still shiny, you know that bright young moderns are dull below the knees ❖ ❖ To get the low-down on these new low-lustre stockings—low-down in cost, high-up in style—buy Rograin, made as moderns want it—the inside-out stocking with the outside-in seams. Looks a dollar sheerer than it is. Wears a dollar longer than it looks. Some feat—for smart feet ❖ ❖ If all the Rograins bought to

date were placed top to toe, they mightn't stretch cobwebs of coquetry from New York where Best & Co. sell them, to San Francisco where they're stocked by I. Magnin—but they'd reach from where you are to where you ought to be. And they wouldn't leave you poor-but-proud—you'd be proud that you needn't be poor . . . They're the cake-with-icing stockings — at a bread-and-butter price—at the smartest shops

\$1.95

ROGRAIN

Reg. U. S. Pat. Off., Pat. Pending

MADE BY ROMAN STRIPE MILLS
COMBINE HOSIERY CORPORATION
EXCLUSIVE SELLING AGENTS: 1107 BROADWAY, N. Y. C.



The smart, young connoisseur of sports and fashion will wear them for tennis, for spectator sports, for informal daytime occasions—these new tennis and sport frocks—styled in the new ribbed silk

CORDELLE CREPE

—sponsored by Crystal
 Fashioned in those casually correct modes—durable, washable and non-shrinkable. Sold in smart shops at \$16.50 to \$25. Revealing the tailored chic always found in

SPORTSWEAR BY

DAVID CRYSTAL INC.

530 Seventh Avenue, New York

Durene tops in silk stockings minimize the possibility of destructive garter runs.



Enjoy Both Smartness and Comfort With Hosiery and Underthings of Durene

YOU may be both smart and comfortable this summer, with hosiery and underthings of durene. They're goodlooking in a youthful, modern manner, and remarkably practical, too.

You know durene — you've worn durene — but you haven't known it by name... Durene is the finest specially-processed cotton. You've seen it in soft knit things for babies — in soft, fine vests for women... Now, both with close-fitting, clinging frocks, and with sports clothes, fine durene undergarments are quite the most satisfying kind to wear.

Durene is wonderfully absorbent—always comfortable next to the skin. It has a gracious, gentle lustre — not brilliant or glittering — and looks like new after every laundering.

Durene vests, shorts, combinations, and brassieres come in lovely pastel colors—baby pink, aquamarine blue, eggshell, maize. You'll find that silk stockings with feet and tops of durene give longer, better service... Children's garments include underwear, hosiery and play-suits. For men, there are durene sox and golf stockings, pullover shirts, shorts, unionsuits, and polo shirts. Ask to see durene — at your favorite store.

Durene Association of America
250 Fifth Avenue, New York City



Shorts and brassieres of durene are smartly tailored; come in delightful flower colors; launder as easily as a handkerchief, and give long, satisfying service. Silk stockings with tops and feet of durene also give longer wear.



A durene play suit has a jaunty little durene beret, in matching color... Easy to launder—comfortable—smart.

Durene

A sun-back beach suit of durene is soft and comfortable next to a little person's tender skin. It wears, and wears, and wears—and launders perfectly every time.

**Quality begins
with the yarn**



IT'S WISE TO
CHOOSE A SIX

You'll enjoy driving the **CHEVROLET SIX**
... it's so Smooth and Quiet and Restful

Everywhere, women are numbered among the most enthusiastic users of the new Chevrolet. For the new Chevrolet is a *SIX*—and six cylinders make a wonderful difference in the pleasure and satisfaction you get from your automobile.

Six-cylinder performance is smoother, quieter, more restful! You can ride for hours at a time without strain or tension—for there is no annoying vibration—no disturbing mechanical noise.

You can drive a Chevrolet Six so easily and confidently, too. There is little shifting of

gears. And there is a smooth, sure response to the throttle.

And every other feature of the Chevrolet Six is up to the same *modern* standard! It gives you the comfort and satisfaction of beautiful Fisher bodies—rich upholsteries—adjustable driver's seat—extra easy steering—"soft" pedal action of brakes and clutch—4 long, easy-riding springs—4 Lovejoy hydraulic shock absorbers.

But best of all, the Chevrolet Six is just as economical—to *own*, to *operate*, to *service*—as any car you can buy.

Roadster or Phaeton \$495
Sport Roadster \$555
Coach or Coupe \$565
Sport Coupe \$655
Club Sedan \$625
Sedan \$675
Special Sedan \$725
(6 wire wheels standard)

Prices f. o. b. factory, Flint, Michigan

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN
Division of General Motors Corporation



Fantom—the Recessed Radiator Conspicuous by its Inconspicuousness!

This modern radiator conserves health . . . conserves space . . . and conserves the harmony of the finest interior decorative plans.

Recessed conveniently into the wall, it becomes an integral part of the room, and a countless asset to its comfort; for its flat surface radiates pure, life-giving, radiant heat just like that from the sun, while a gentle curtain of warmed air rises through the grille work at the top carrying warmth to every nook and corner of the room.

FANTOM by name as well as by nature . . . a radiator of high efficiency and low visibility . . . and offering the following advantages:

It warms the lower part of the room in the "living zone" with sun-like, radiant heat, as well as the upper "living zone," maintaining a more uniform temperature and effecting a real saving in fuel.

It is out of the way...space saving...inconspicuous in appearance...conspicuous by its service.

It can be painted to harmonize perfectly with any interior decorative scheme.

The FANTOM is the model your Architect would choose for himself, and he will welcome your suggestion to use this type of radiation that furnishes perfect heat, saves room, and contributes to the beauty of home.

AMERICAN & IDEAL
RADIATORS & BOILERS



"Ideal" Redflash Boiler
Completely equipped, automatically regulated, insulated and jacketed. For all fuels.

AMERICAN RADIATOR COMPANY

40 West 40th Street, New York

SHOWROOMS IN ALL PRINCIPAL CITIES

DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



Is the bathroom the least attractive room in your home?

No longer is it the fashion to neglect the possibilities of the bathroom as a beautiful interior. Architects and interior decorators are giving it quite as much consideration as the other rooms. Home owners are replacing the old plumbing fixtures and refurnishing the bathroom to make it a worthy part of the home.

The inspiration for this new trend in bathroom furnishing came from the finer forms and beautiful colors created for plumbing fixtures by "Standard" designers. The new "Standard" Plumbing Fixture designs reveal new beauty in the simplicity of their lines and the perfect balance of their proportions.

When you are planning to remodel or refurnish your bathroom you are invited to visit a

"Standard" Showroom to see these new designs in all the new and exclusive "Standard" colors: Ming Green, T'ang Red, Clair de Lune Blue, Ionian Black, Ivoire de Medici, Rose du Barry, Orchid of Vincennes, St. Porchaire Brown and Royal Copenhagen Blue as well as white.

To suggest the possibilities of the bathroom as a modern interior, the Standard Sanitary Manufacturing Company has published the book "Color and Style in Bathroom Furnishing and Decoration." It illustrates interesting arrangements of plumbing fixtures in bathrooms that are original both in design and color harmony. A copy of this book and, if desired, the details of an easy financing plan, will be sent to you on request.

"Standard"
PLUMBING FIXTURES



Standard Sanitary Mfg. Co.

106 Sixth Street, Pittsburgh

18 East 45th Street, New York

SHOWROOMS IN ALL PRINCIPAL CITIES

DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



One of the very first automobile advertisements ever printed in color is reproduced below, from a magazine page which appeared in 1907. A long line of America's finest motor cars connects The Great Arrow with its latest successor . . . the Pierce-Arrow shown at the left.

PEOPLE of character own Pierce-Arrows just as they choose select neighborhoods in which to live, proper environments for their families, well-bred associates. In short, these are people who insist upon fineness in whatever closely touches their daily lives.

To such traditions are Pierce-Arrows built, in Buffalo, by the finest hand craftsmen in the world—by men who, in many instances, learned reverence for Pierce-Arrow fineness from their

fathers. Nor is it remarkable, in the circumstances, that America's finest motor car should have borne the Pierce-Arrow nameplate for twenty-nine years—or that the same emblem should today identify the elect among automobiles of quality the world over.

Pride is thus most naturally inseparable from Pierce-Arrow ownership—pride in the car's integrity, in its patrician loveliness of line, its beauty of coloring, its flawless appointment.



PIERCE - ARROW

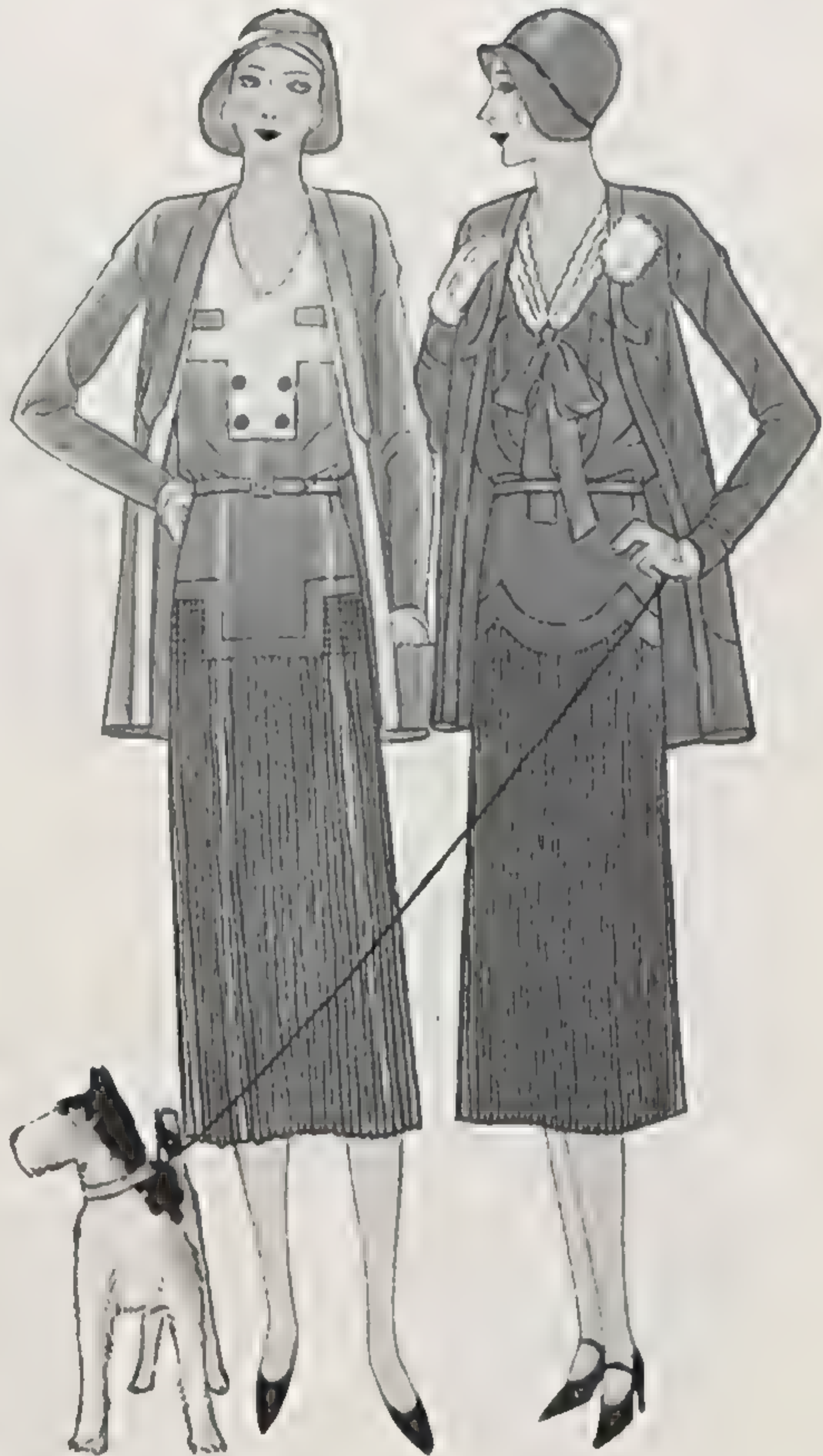
THREE NEW GROUPS OF STRAIGHT EIGHTS • 132 TO 144-INCH WHEELBASES • • \$2695 TO \$6250 AT BUFFALO
(Custom-built Models up to \$10,000)



Left to right:
Chiffon after Augustabernard
Chiffon inspired by Chanel
Lanvin adaptation in georgette
Embroidered georgette after Patou

Déjà

We met a Déjà girl the other day who says the real joy of these fashions is their perfect fit and dressmaker finish. She feels so expensive in them because they are French-looking but American fitting. The hats are \$15 to \$18. The dresses are \$39.50.



Balibuntl after
Reboux

Swiss hair after
Georgette

Port bonheur after
Mado

Tuscan inspired
by Lewis

Plain or printed flat
crêpe suit after
Marcel Rochas

Georgette suit after
Molyneux

The Stitching makes it . . . Original!



This very smart white kid suggests its own costume . . . the light and cool fabrics for summer wear.

Marion F. Taylor

STETSON

Correct Daytime Shoes

Most Styles—\$12.50 to \$14.50

"THE MODE LOOKS TO STETSON"



Something a little bit different in a light white kid pump . . . simple but not commonplace . . . individual without being ornate. Stetson achieves it with a simple decorative design embellishing the vamp. This smart model . . . a coarse-woven straw . . . a filmy, snow-white frock—surely, here is an ensemble of summertime loveliness! Featured by Stetson Shoe Shops or Agencies. The Stetson Shoe Company, Inc., South Weymouth, Mass.

Old Sol **HIMSELF**

never tanned legs so prettily

TROPICAL TANS

... The new Crêpe Chiffon fabric of FABRIMODE* Costume Hosiery makes possible a perfect translation of the Sun Tan Vogue into Stockings that are ultra-smart.

EXTREMELY sheer stockings that seemingly become part of the wearer's flesh • Made of the new crêpe chiffon fabric of coiled silk threads that impart resilient, definitely longer life to the hose. Vanishes gauge marks to skin-like smoothness. Makes natural tan color-tones a fact, not a fancy • Unmarred by any suggestion of mechanical manufacture. No seam. No ridges. No knitting marks. No lustre • "Feel just as they look," wearers say—"as if the only thing on the legs were a coat of tan" • At both Continental and America's most famous resorts, Tropical Tans have made the Sun Tan Vogue of even greater moment • Tropical Tans and other groups of FABRIMODE* Costume Hosiery are now being shown by leading stores throughout this country.

Fabrimode Costume Hosiery is produced exclusively by Costume Group Division, Westcott Hosiery Mills, 358 Fifth Avenue, New York; 6, Rue St. Louis-en-l'île, Paris.

*Trade Mark Reg. U. S. Pat. Off.



FABRIMODE
Costume Hosiery
is sponsored and
presented abroad by
Schiaparelli, of Paris,
noted couturière





For lazing on the sands, a fetching beach pajama of Celanese Tropicque. Flared trousers tie smartly over the bathing suit. From Best & Co.

FOR SEASIDE CHIC

The "Best" Twins Agree on

CELANESE



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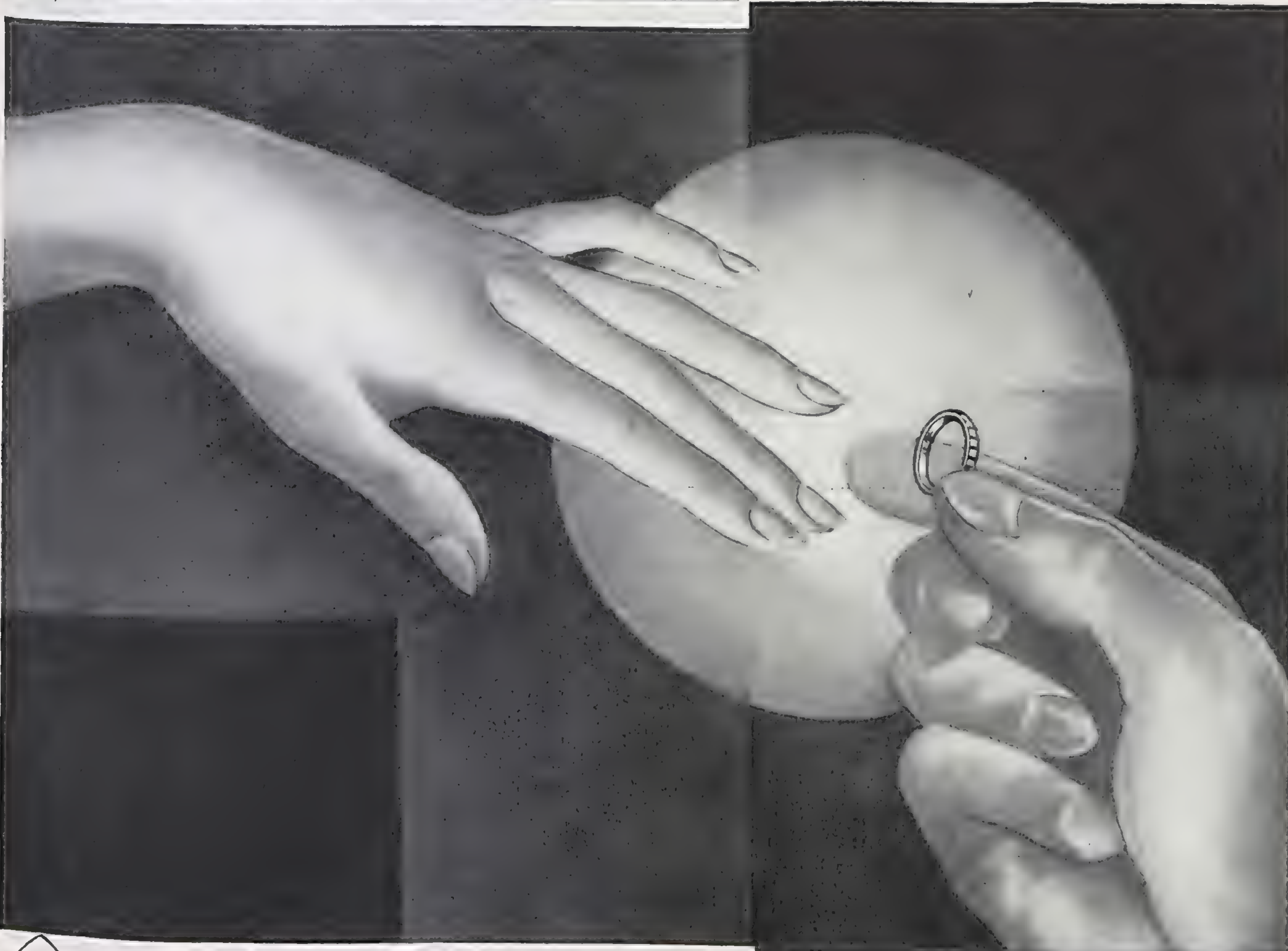
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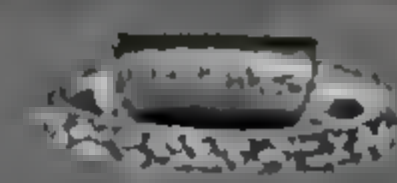
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The silk faille suit with eyelet batiste blouse by CAROLYN

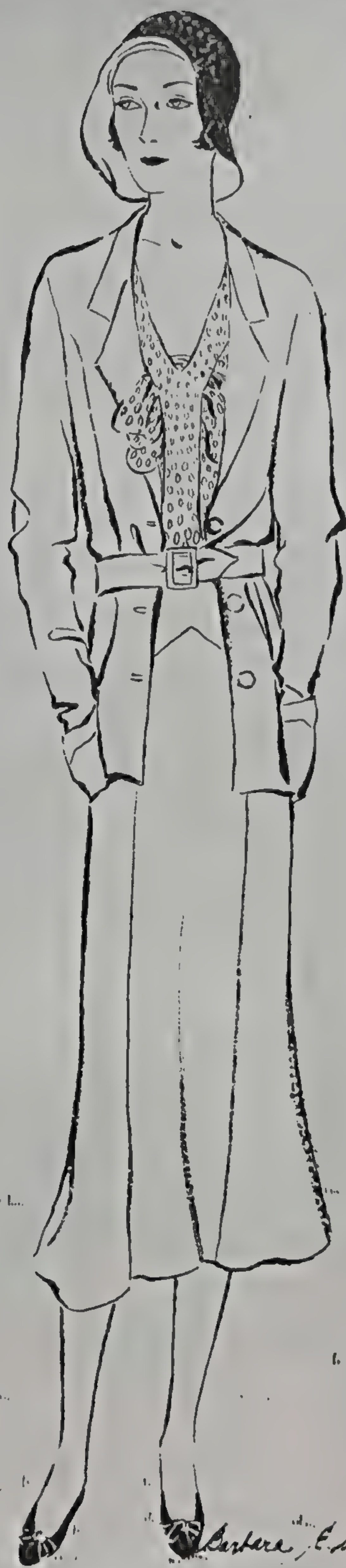
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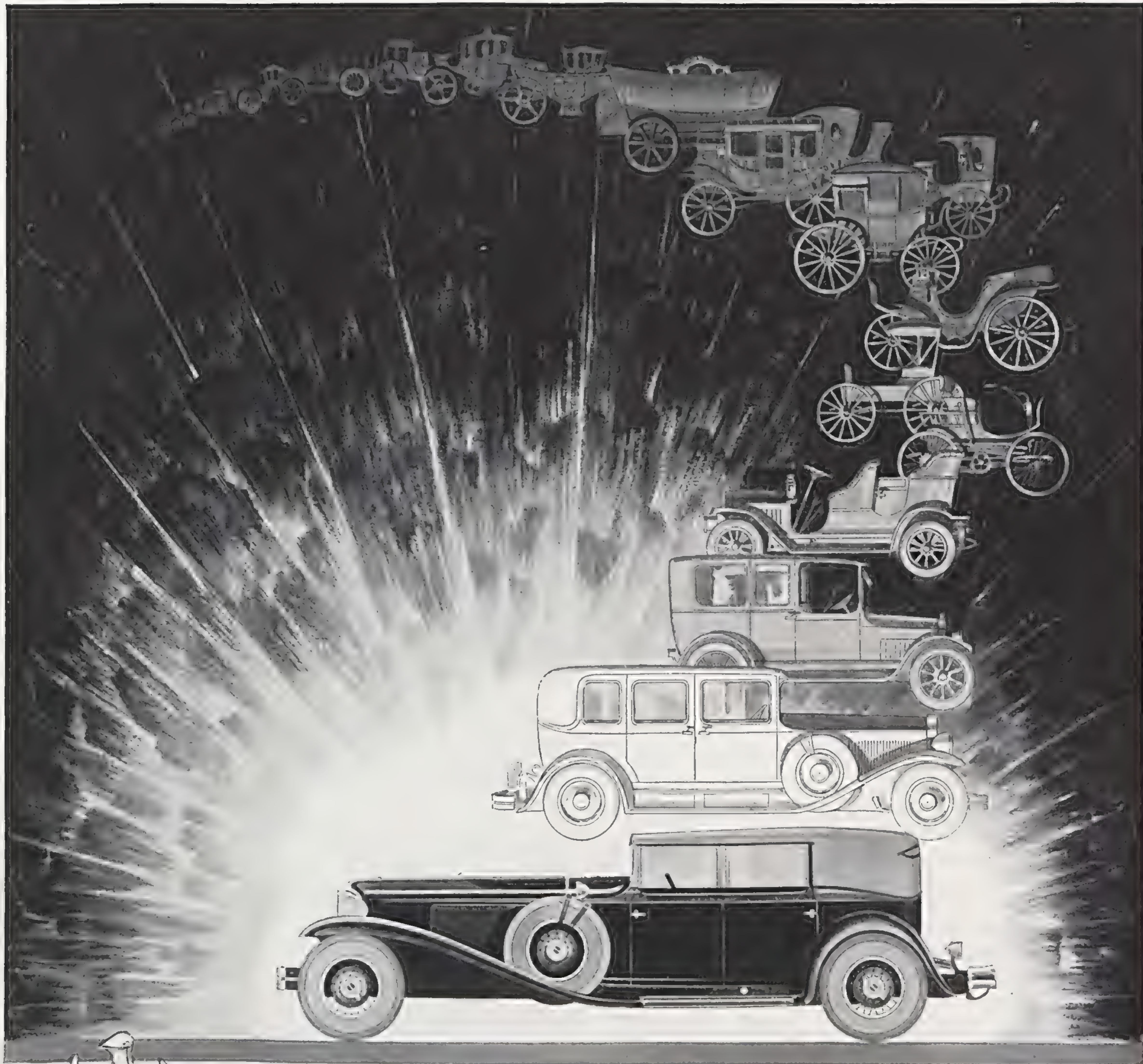
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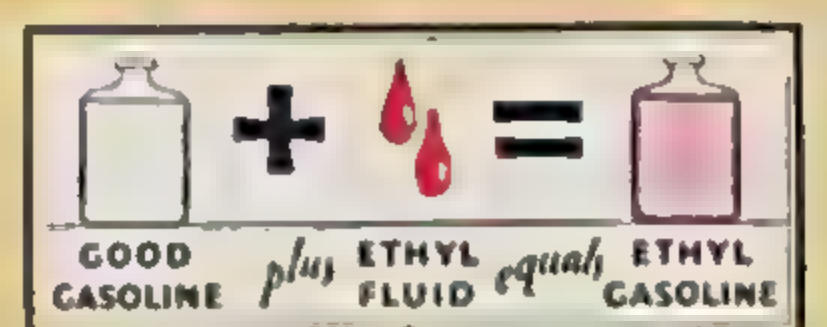
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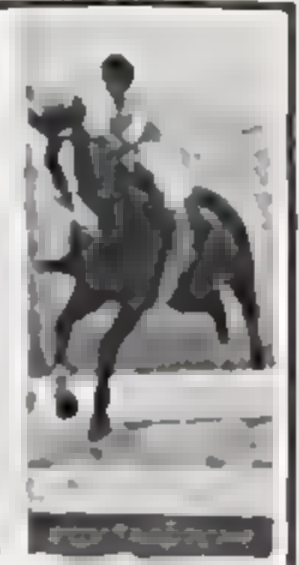
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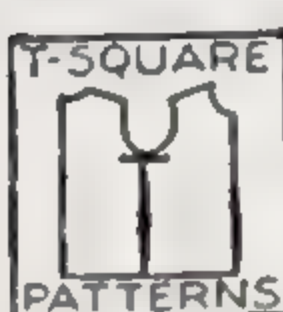
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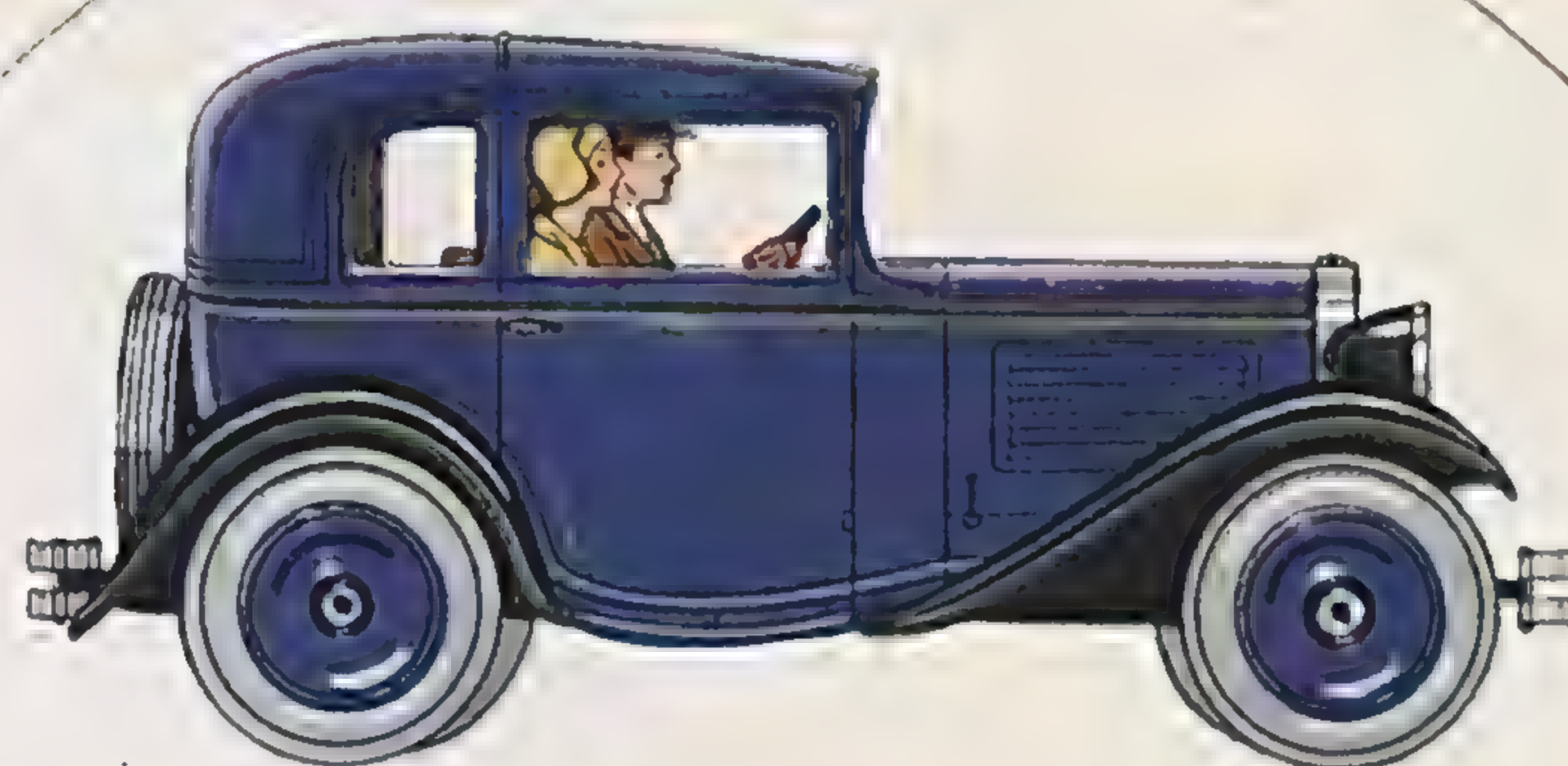


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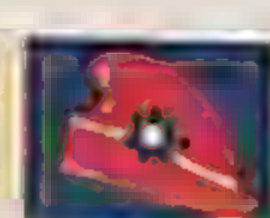
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... So on with our dinner clothes and off to the smart Hong Kong Hotel. What a British atmosphere. Pink-cheeked girls dancing with athletic looking men. Sitting in this deep armchair I could very well be in London. But it's far more fascinating to be in Hong Kong. (Hie, made a date for a trip to the Peak in the morning!)

Wednesday—Strange conveyances in this Anglo-Chinese city. Double-decker street cars, rickshas, and shiny foreign motors. We whistle—and two sedan chairs come dashing out of shadowed alleys—very cagey looking. Like Byzantine coaches with fringe around their canopies. Higher and higher we go, past timbered English homes and peaked-roofed mansions of Chinese nabobs. Hollyhocks and devil dogs side by side. Till we reach the terrace of the Peak Hotel. And have tea and crumpets. With the map of the city 2000 feet below thrown in. The bay the color of a pearl. Schooners, junks and greyhounds from every port in the world. Over there at Kowloon docks lies our President Liner. We smoke and dream... and drink another cup of tea. Then down we go through Flower Street where gardenias are so cheap they're common! Our path leads into Queen's Road, the Fifth Avenue of Hong Kong. Here East and West are one. Shop windows heaped



with ivory, crystal, jade and chrysoprase... The air is redolent with sandalwood, fried rice and temple flowers. Tomorrow night we are to meet Mei Ling Fang. Most popular of Chinese actors. (Stage vampires in China are men!—the very idea!)

Friday—Never dreamed that a resort could be so enchanting as Repulse Bay—and so very, very English. The Boulevard round the Island puts Corniche Drive to shame. Tomorrow we golf at Fan Ling. 'Tis whispered that barefoot caddies help Missi make a good score... by carrying the ball between their toes to a better lie. Ha, what a card I'll bring home!

Sunday—midnight—Here I am back in my downy bed on the President Lincoln. It's grand to see the world

—and take your comforts with you... What a romantic evening this has been. A picnic on a Chinese houseboat. A lavish night of stars and a little moon. Our British host a bit gray at the temples. With a nonchalant monocle. Very distingue! His China boy cook a magician! To produce the perfect supper—from hot bouillon and salted cashews—to a deep-dish English apple pie and good Stilton cheese. All from a wicker hamper. And served by the light of swaying lanterns... the music of the hotel orchestra drifting out across the water. What more could one ask? On the top deck of a lazy yacht, in the silver of the moon.

Wednesday—Isn't it grand that we stopped over two weeks between President Liners. Spent yesterday in Macao—that lost bit of Portugal on the coast of China. Old World churches, plazas and casinos. Faded adobe houses in the soft colors of the Riviera. Fishermen mending



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their nets. Like an oil painting I've seen somewhere. Of course we had to see the gambling houses. We watched the game from the balcony. And lowered our bets in little baskets on a string. Paid for tiffin out of my earnings! Now what do you think of that?

Thursday—Today we leave for four days in Canton and up the Pearl River on a shiny-white steamer. To see how this philosophical race has lived for 3000 years. Now, even if I haven't seen Peking, I will have at least seen the heart of Old China. Let's see—some of the thrills I shall never forget—riding in a ricksha; our first exciting day in Japan, and our last, sailing out of the Inland Sea on a full moon night; a *sukiaki* dinner with chopsticks; entering that first Chinese temple (with the little strip of salt pork offering before the tiger god); eating hors d'oeuvres in a Russian cafe in Shanghai; bargaining for treasures in Pig Alley; the swank of the Majestic Hotel; seeing the Bubbling Well bubble and wondering why; tea at the Willow Pattern Tea House in the Native City; the crazy, glorious time we had at the "Original" party on the President Wilson; our first night view of Hong Kong aglitter with lights... There is so much to write... what can I say? It is simply a story book of the world and life itself. When I am quite

old, I shall remember all this... and take it out of my memory, and unfold it like a chaptered dream...

Note: This is the third of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing Dept. 3-C3 of the nearest Passenger Office listed below.



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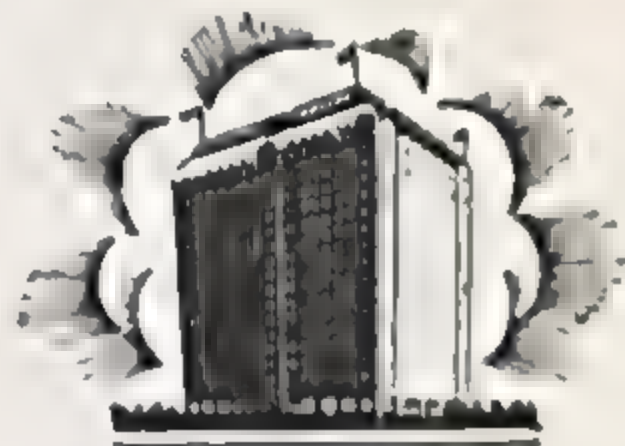
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NEW HAMPSHIRE (Continued)

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VERMONT (Continued)

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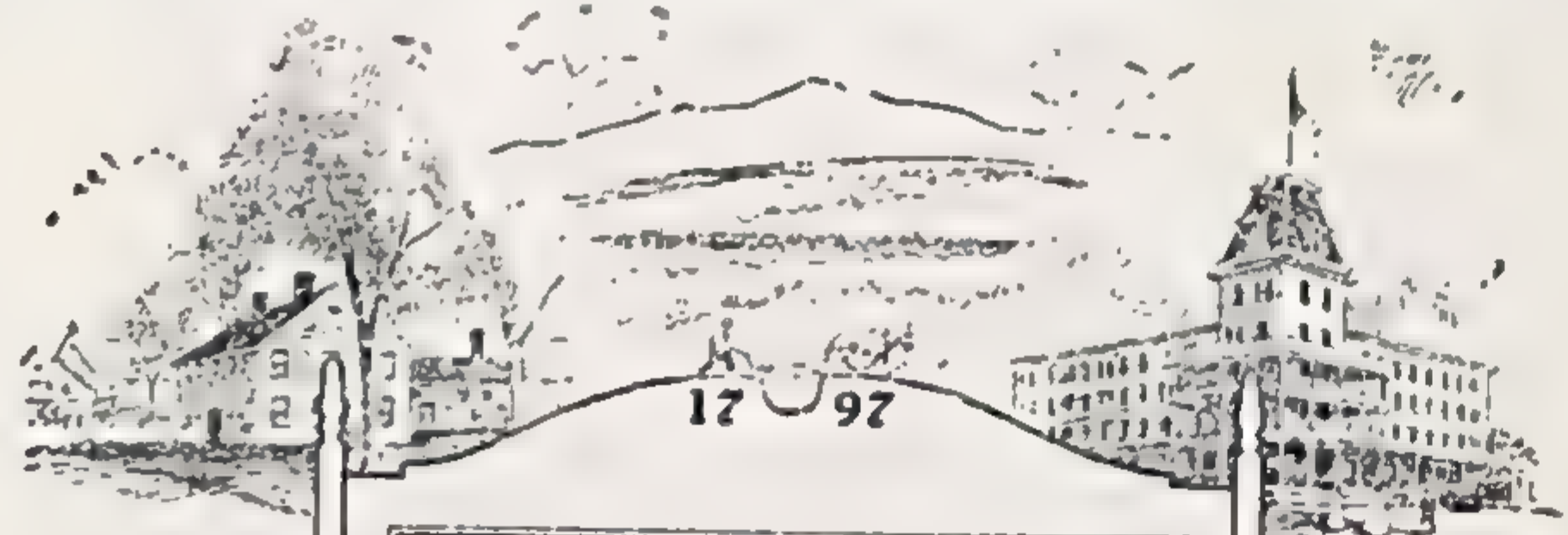


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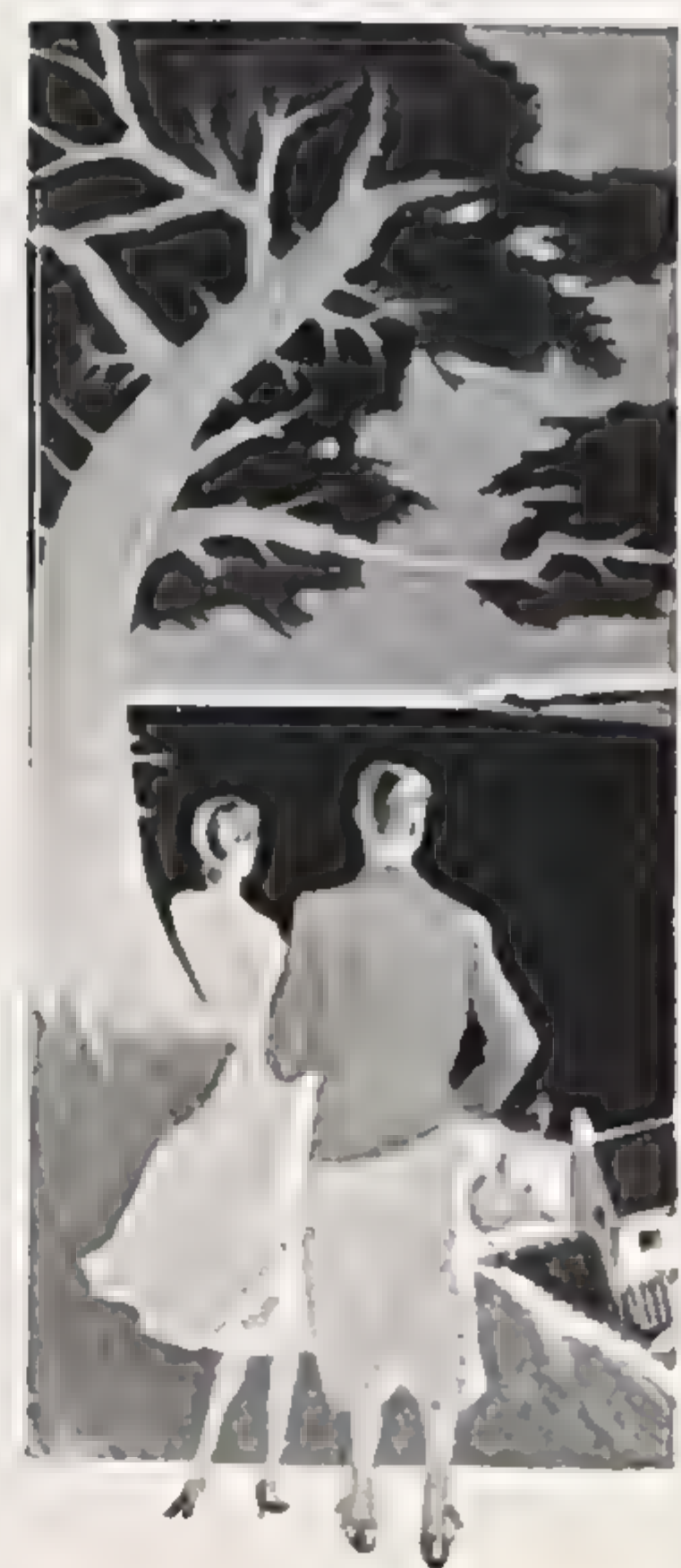
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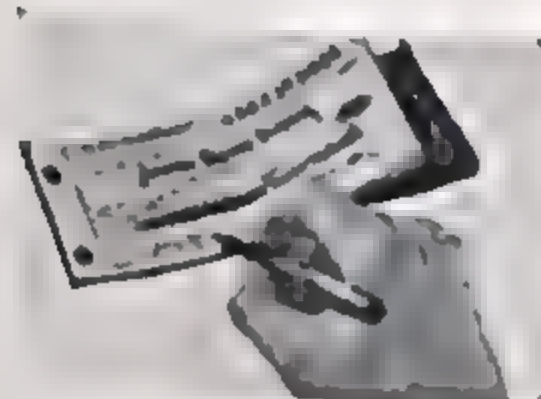
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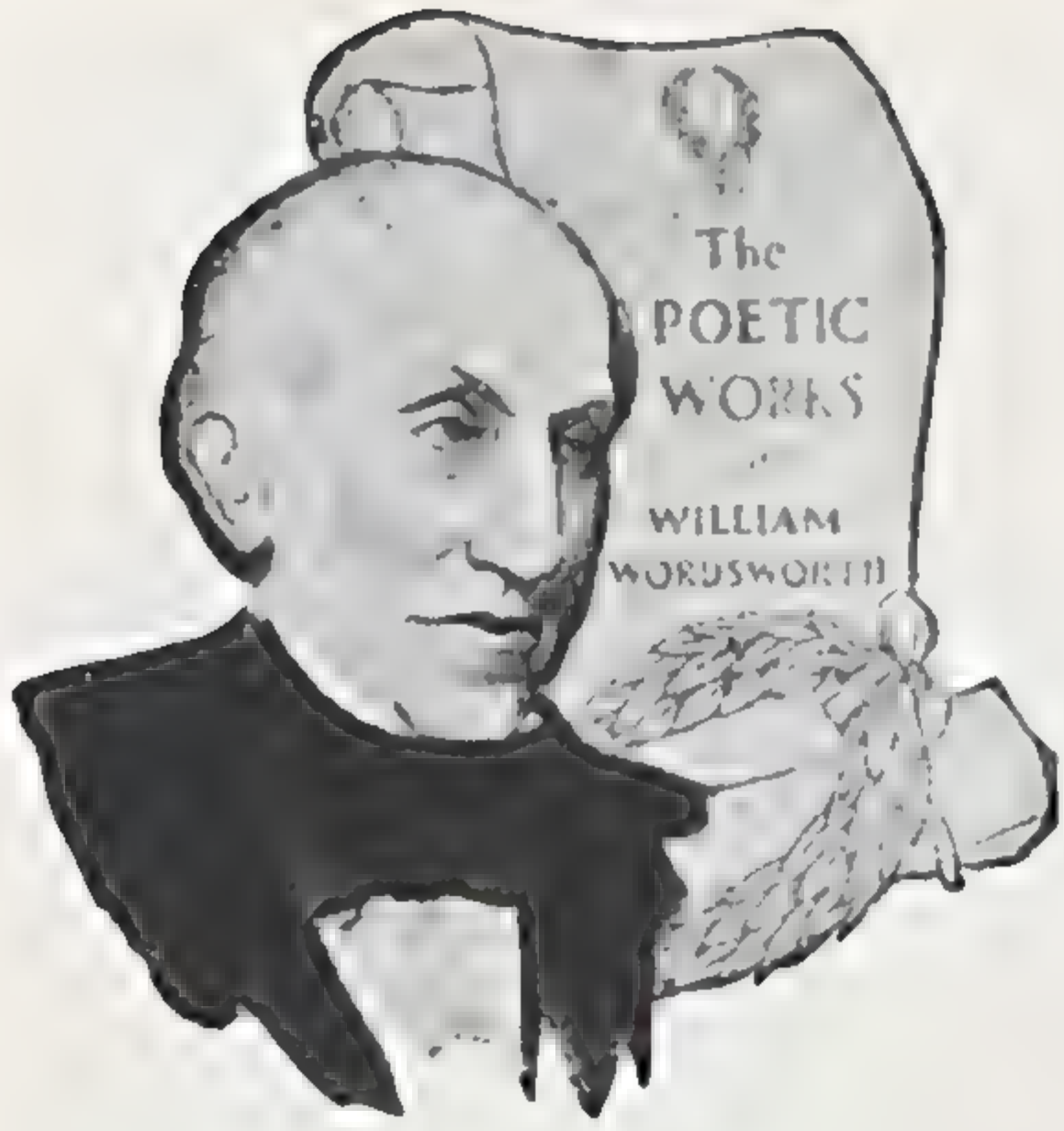
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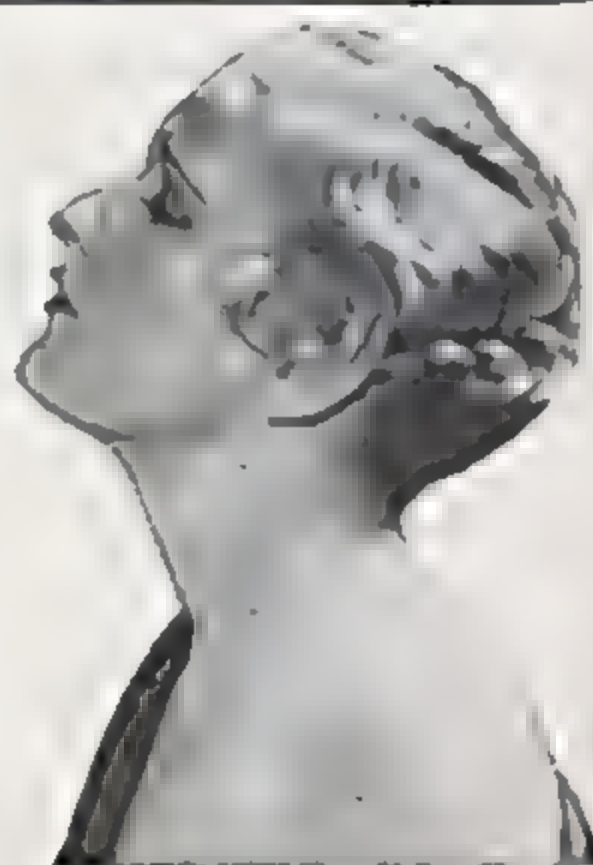
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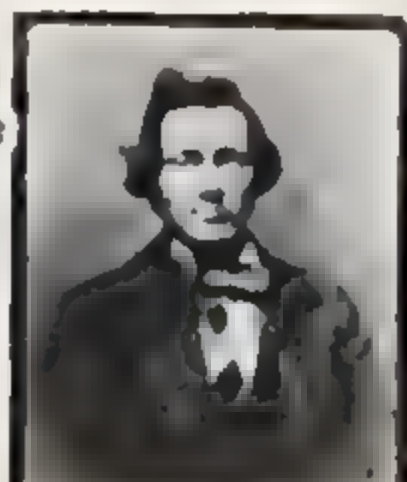
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Pewter
by
Wilcox



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PEWTER

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SOCIETY	40
VOGUE'S-EYE VIEW OF THE MODE	45
MRS. PETER A. B. WIDENER, SECOND	

Frontispiece

THE WOMAN CHOOSES A CAR FOR ITS STYLE	47-49
SHALLOW-CROWNED HATS	50-51
A WEDDING-DRESS BY CHANEL	52
UNTIL BRIDGE DO YOU PART	53
TAKING CHILDREN TO EUROPE	54-55
ROMANTIC ORGANDIE	56
POSTURES IMPOSSIBLE IN 1930	57-59
DAYLIGHT-SAVING EVENING GOWNS	60-61
THE SILK SUIT IN THE COUNTRY	62-63
MRS. DAVID ADLER	64
PARIS IN ITS NEW CLOTHES	65-67
SEEN ON THE STAGE	68-69
IN TOWN AND AT THE RACES	70-71
A GREAT HOUSE ON LONG ISLAND	72-75
FROCKS TO DINE AND DANCE IN	76-77
COTTONS AND LINENS	78-79
BEACH SUITS	80-81
A GUIDE TO CHIC FOR MATERNITY CLOTHES	82-83
FRENCH FASHIONS OF THE SECOND EMPIRE	84-85
DESIGNS FOR PRACTICAL DRESS-MAKING	86-90, 92, 98, 100
ON HER DRESSING-TABLE	94
WHY NOT VISIT THE U. S. S. R.?	130-132
SPECIAL ADVERTISING SECTIONS:	
SCHOOLS	25-32
TRAVEL	33-38
SHOPPERS' AND BUYERS' GUIDE	39
AMERICAN SHOPS	40
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JUNE 7, 1930

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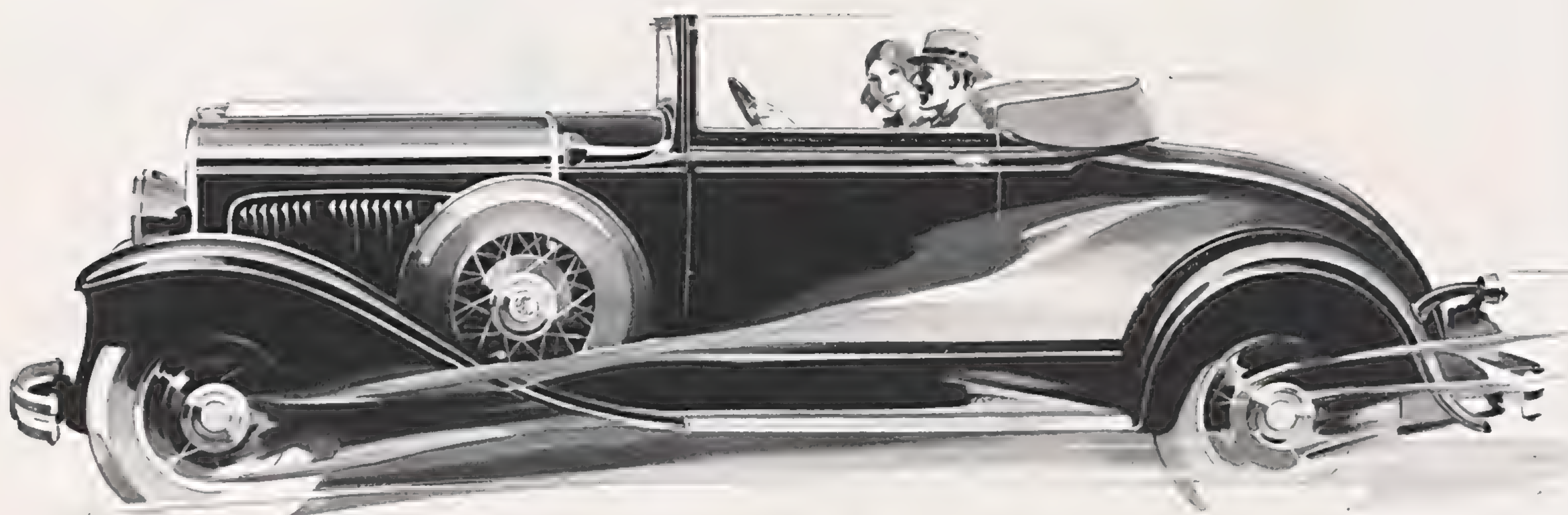
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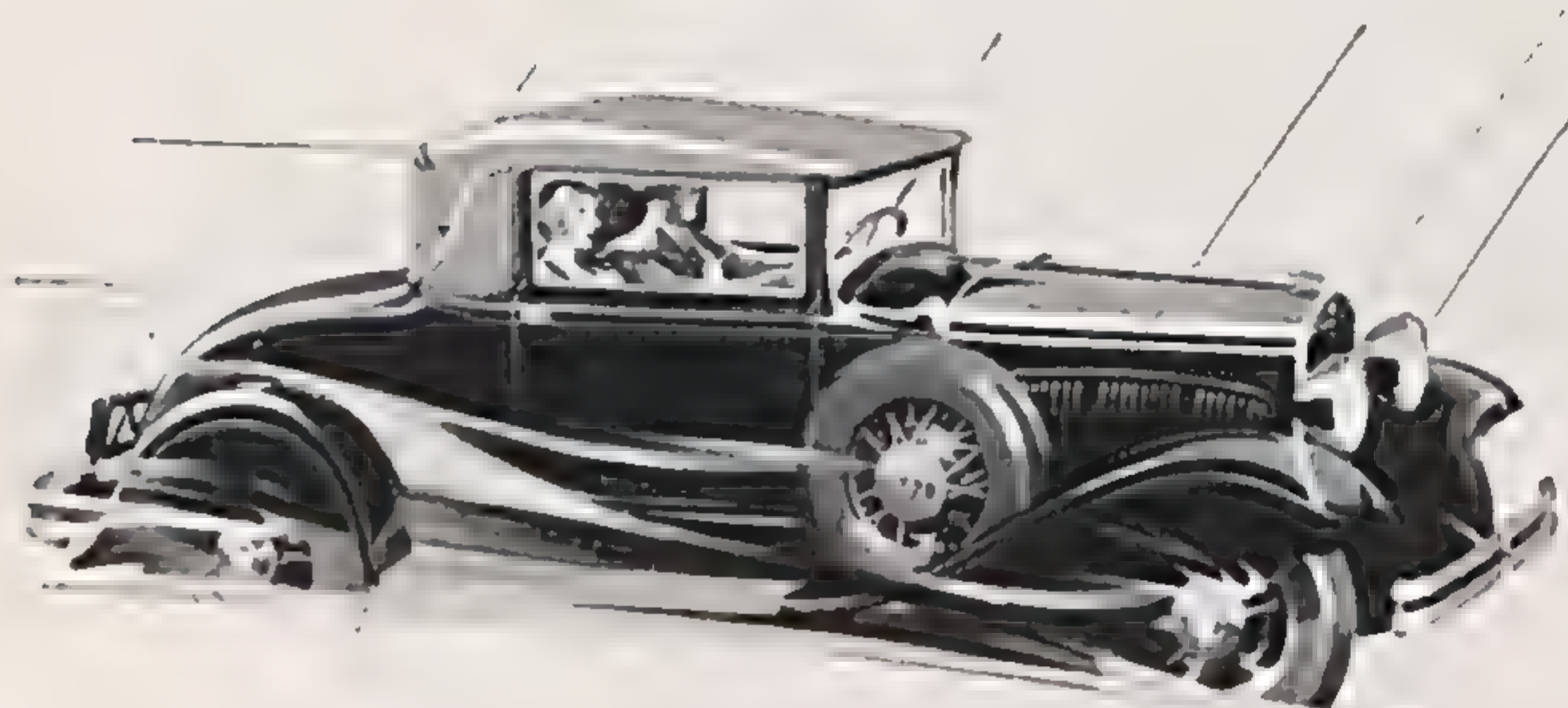


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VOGUE'S

EYEVIEW OF THE MODE

THE feminine world is convalescing from an unparalleled revolution in style. This revolution, which began in the great French designers' salons, was followed (as all revolutions are) by a period of adjustment or, rather, maladjustment. The spring, summer, and autumn of 1929 saw American women bewildered and confused by the new trends, or departures in fashions, grown suddenly waist-line conscious, awkward as school-girls in their new clothes. Many of them, unprepared because they had not heeded Vogue's repeated warnings and predictions of the change that has just taken place, applied their belated perception of the new silhouette unwisely and indiscriminately to evening gowns and street clothes alike. The result was pathetic and often absurd.

This unfortunate period of adjustment is over. Women have begun to adapt themselves both mentally and physically to the demands of this delightful new fashion era. They are wearing the new clothes better. They have dusted off their old-fashioned ideas of the pinched-in waist, the cape, the fitted bodice, the paletot, the long skirt, and made them modern and their own. They have welcomed the return of cotton for the street, of organdie for the evening, of shallow crowns, of evening gloves, and longer hair. They are beginning to realize that if the new clothes take more courage, they also give more in elegance and expression of personality. And, they are beginning to perceive that the world of modern fashion, though complicated, is no wilderness at all if you take a Vogue's-eye view of it.



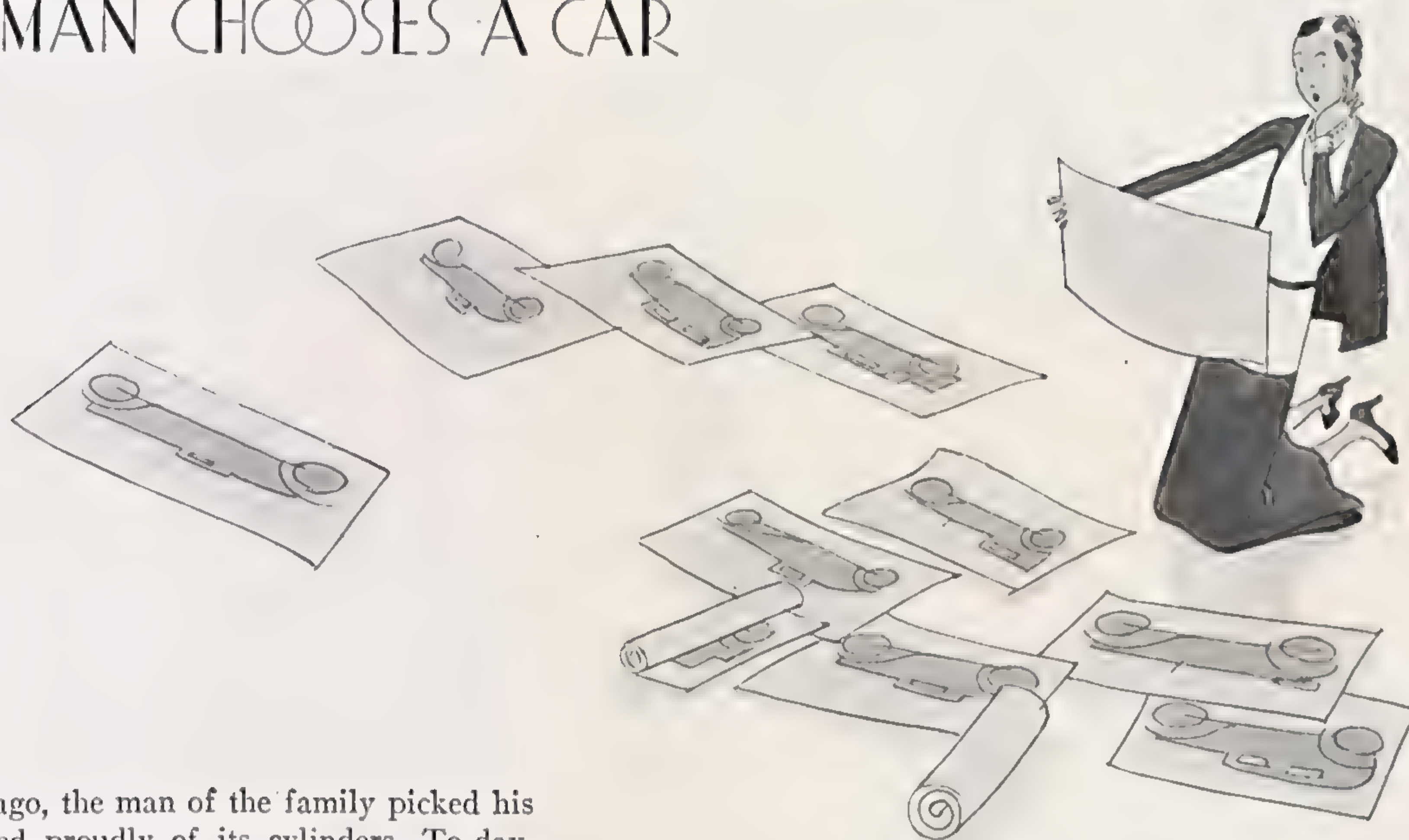


Cecil Beaton

MRS. PETER A. B. WIDENER, SECOND

Mrs. Widener, formerly Miss Gertrude Douglas, divides her time between New York and her home in Elkins Park, Pennsylvania. She has a five-year-old son, Peter, third, and a younger daughter, Ella Anne. Both Mr. and Mrs. Widener are greatly interested in racing. Mr. Widener's father, Mr. Joseph E. Widener, has a stud-farm at Lexington, Kentucky, and his horses are well known at the important race-meets throughout the country.

THE WOMAN CHOOSES A CAR



NOT very long ago, the man of the family picked his car and boasted proudly of its cylinders. To-day, mechanical excellence is taken for granted. The choice of the car rests on the matter of style, and, in almost every case, the woman of the family has the final word. Formerly, the average family of a certain position had one car—a de Dion Bouton or a Renault or a sporty little American model with a buggy top and a door that opened out the back like a pony-cart. To-day, in the fashionable world, the one-car family is so rare as to be almost negligible. A big garage on Long Island has, by actual count, five, ten, sometimes even fifteen cars. In summer, America becomes a nation on wheels, and the younger generation rumble dwellers.

A fashionable woman no longer buys a car blindly. She eyes its proportions with knowledge. She picks the upholstery as she would the upholstery for her drawing-room. She knows as much about the painting as she does about her own make-up, and her taste is working tremendous changes for the better in automobiles.

Thinking in terms of line, the pendulum seems to be swinging back again to reasonable height. The extremely low car, which we used to think so racy a few years ago, now seems a little cheap. The new cars have a leaning towards more head room. You no longer knock your head every time you go over a bump and suffer in silence for the sake of style. Pillars on wind-shields and between windows are getting thinner, and, consequently, the panes of glass are getting wider, so that driving is becoming safer, and the occupant of the back seat is seeing more and more of the view. Experiments are being made by body makers to produce cars designed in planes, and this modern feeling, as opposed to rounded corners, will probably be the new trend in automobile design.

Once the choice of the car is made, the painting is the next important problem. For town cars, black, as in clothes, is the most elegant and distinguished of all, but many families carry out the colour traditions of their brougham and victoria days. A deep ruby or blood-red will characterize all the town cars in one garage. A rich

FOR ITS STYLE..

blue or a very dark green may be the automobile colours of another clan. A good painting job is dependent on the disposition of high lights. Striping is not done for decoration, but to accentuate the horizontal lines along the belt of the car and to increase the feeling of length. The best colours for stripes are emerald-green, ivory, straw, king-blue, orange, and slight variations of these shades. Sometimes, the stripes are left off altogether. A town car, for instance, painted plain black with no stripes at all save the long horizontal high lights made by the sky, with shiny, stainless steel wheels to lift the car, and absolutely no ornament, is the last word in modern mechanical chic.

For the sports car—phaeton, roadster, four seater, or convertible coupé—, creamy yellow with black stripes is the most popular colour of the year. Black with a wide brilliant red stripe, stainless steel wheels, and red morocco leather upholstery is another good combination. A dull gun-metal finish with a shiny polished hood, blinding in the sunlight, is extremely smart, but, here, suitability must govern the decision, for, in the wilds of Maine or at quiet Aiken, such a car would looky flashy, while, at Palm Beach, Southampton, or La Baule, it would dash by, much admired.

The initials on the door should be small, modern in feeling, and very simple. They are only for identification. A woman's town car might bear just one single last-name initial letter in ivory on black or in a shade to match the striping. If you use a crest or crown, the initials should not be included.

The vogue for eccentric radiator ornaments is passing, and they are only smart when they give the feeling of rushing wind and speed. If they are of poor



design or merely glorified trade-marks, they had better be left off altogether. Similarly, a fancy horn is no addition. Its carol is pretentious. It is the toy of the college boy. An unobtrusive, but authoritative honk is the smarter toot.

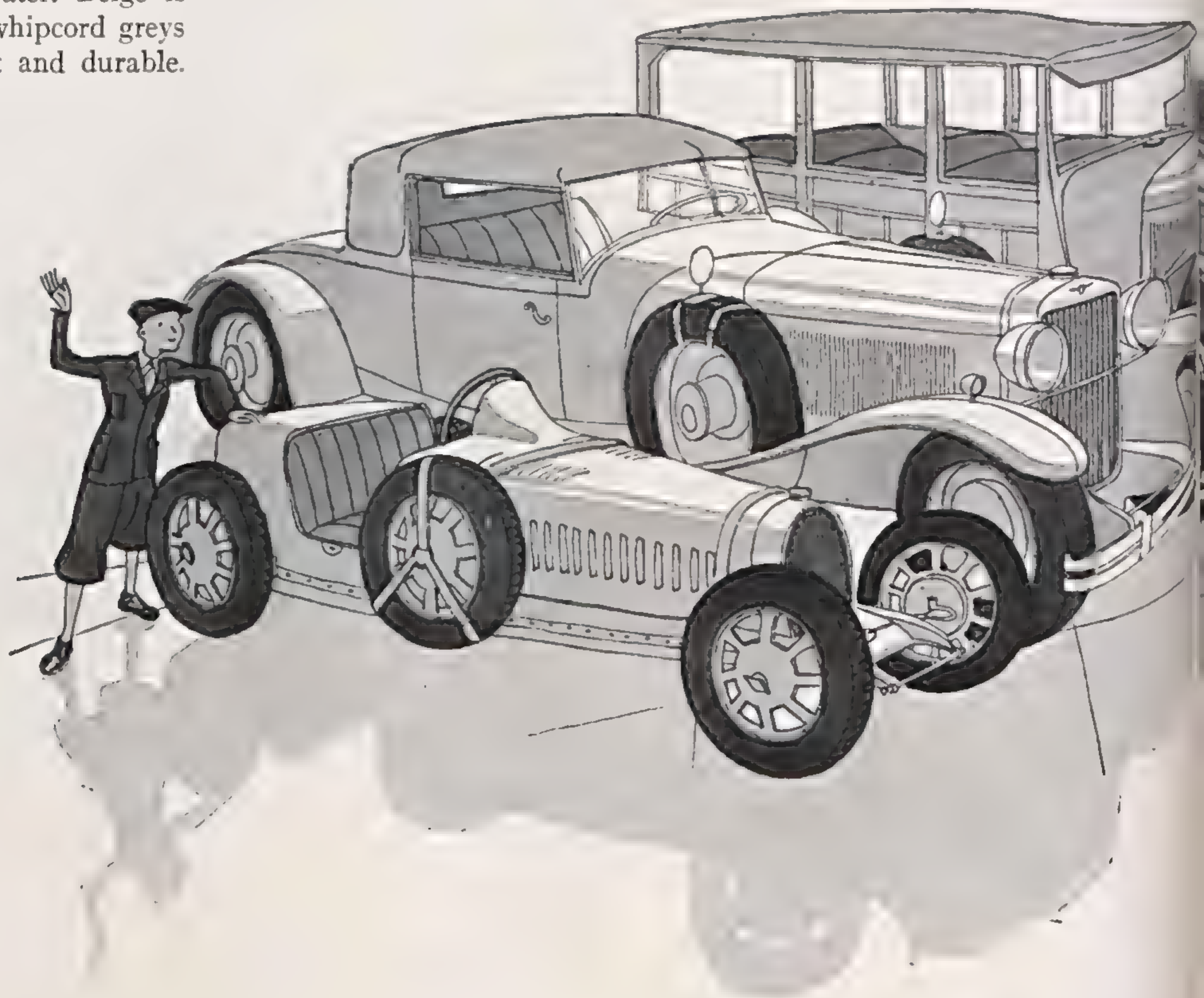
The upholstery of the car, apart from practical considerations, has one very important function that is recognized by all good body-makers and should be of concern to the woman herself. It is expected to enhance the beauty of the occupant. Therefore, in picking your upholstery, remember that it must be as becoming as the tweed of your new suit and avoid cold elephant-greys and khaki-tans, for they are trying to the complexions. For the town car, which functions largely after three in the afternoon, a plain or very simply patterned broadcloth is best. Silky, plushy mohairs are to be avoided. For the family car, the much-used limousine, whipcord is more practical. It is duller and rougher and less dressy than broadcloth. And, it can be scrubbed with a scrubbing-brush and soap and water. Beige is better than grey in this material, for the whipcord greys fade. A pepper-and-salt mixture is smart and durable.

For the country car, you have your choice of whipcord or leather. To the man, it makes very little difference. He will usually prefer leather. The woman, however, who has had experience in cars often votes for whipcord. It is cooler in summer and warmer in winter. When she slides into the seat, her thin, summery dress does not soil, for the whipcord acts like a blotter and absorbs the dust. Linen summer covers, though good-looking, are very hard to have made properly, and, after cleaning, they never fit, so it is better to do without them.

Curtains and fancy, tasselled window-shades are unnecessary. In nine cases out of ten, they are never used by any woman, and so they are rapidly disappearing from smart cars. In some closed sports cars, bamboo shades are practical, for they keep out the sun and let in the air at the same time. Unused fittings, too, are disappearing. The bud vase went some time ago. Now perfume bottles, pads and pencils, and vanity-cases are getting old-fashioned. Every woman carries her powder and her one pet lipstick in her bag, and she has no need for a duplicate set in her car. The smart and up-to-date fittings are smoking outfits, a mirror—large enough really to see yourself in—, and a big pocket for magazines and parcels. The telephone that does not work has been the cause of a great many accidents. It is better to have a bell with which to signal the chauffeur.

Instrument boards should be as simple and forthright as the machinery they control. Door-handles should be as plain and unobtrusive as possible and without pe-

The one-car family and the one-car garage have practically vanished from American life. To-day, five, ten, and, sometimes, fifteen cars are the usual quota. The modern garage is like a wardrobe with a car for every occasion, and the woman of the family is the deciding factor in their choice



riod design. Nor should one ever be lured into buying odd bits of motor jewellery like the fancy handles of jade, agate, and lapis that turn the self-respecting clutch into a desk ornament. Mascots are in bad repute, but a little medal of Saint Christopher is often screwed on the instrument board in tribute to the good saint of all travellers.

The question of the lap-robe is also important. Rugs are usually made of the material of the upholstery, with cut-out and applied initials in the corner. The initials are usually large, but, to be very new, they might be not more than two inches long. The winter rug might have a lining of mink or some other luxurious fur. If an extra cushion is included in the car, it should, by all means, match the upholstery. Nothing looks more dread ul than an extra little pillow that appears to have been snatched from the living-room.

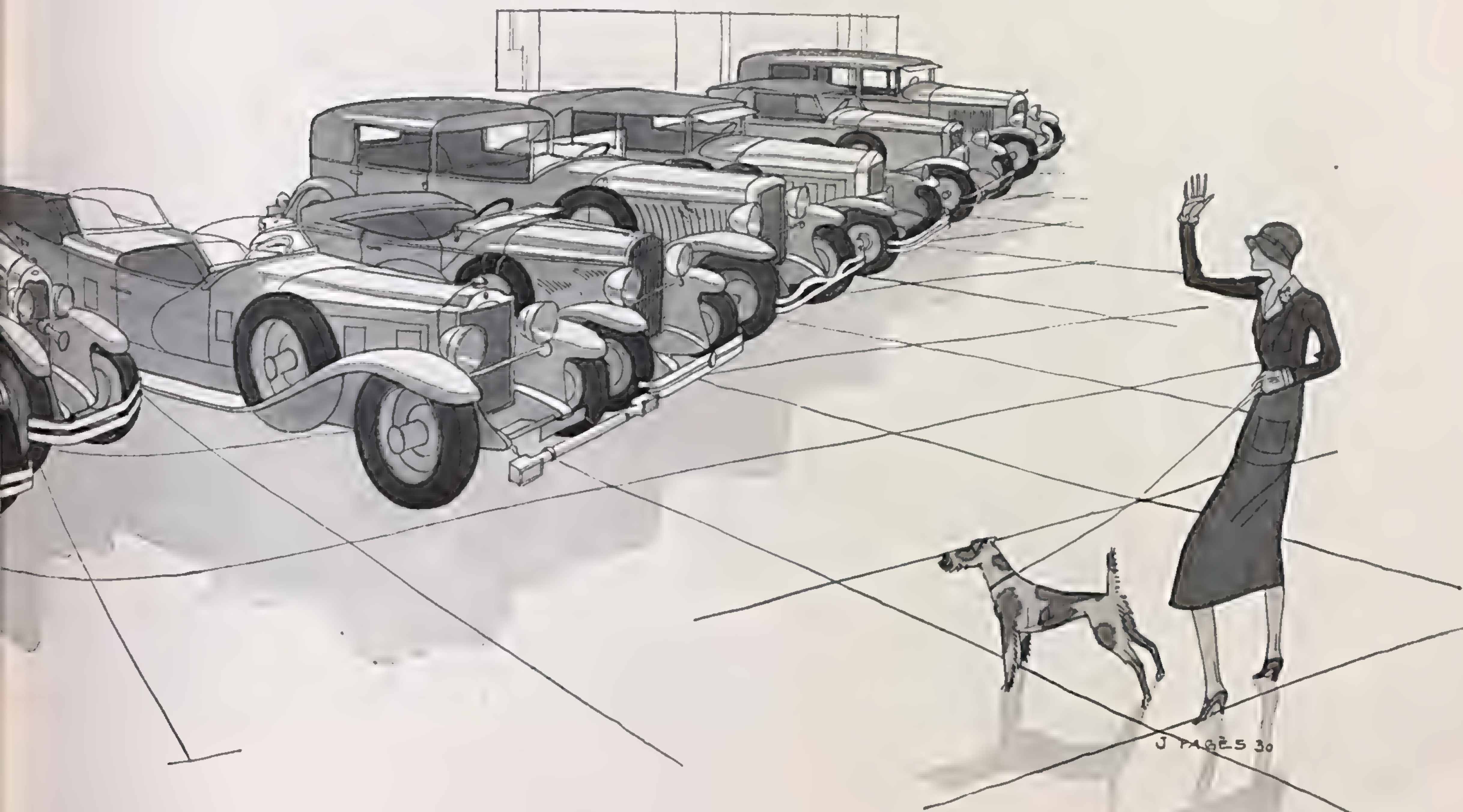
The question of the chauffeur's uniform is even more important. Breeches and puttees are infinitely the smartest, but some women take pity on their chauffeurs and allow them to wear long trousers in summer. If the family cars are all-black, the chauffeurs should wear navy-blue. Otherwise, his uniform should match the colour of the cars, with silver or, better still, brass buttons, such as the old-time coachmen used to wear. The winter overcoat is double-breasted and might have a collar of Persian lamb. White linen dusters with collars and cuffs to match the car are smart in summer. In Paris, as soon as the horse-chestnuts come out, these smart white linen dusters, with their collars and cuffs of navy-blue, appear in the Bois, and they add immensely to the chic of the car.

At weddings, the family chauffeurs wear white boutonnières and white gloves.

A word might be said, also, on the manners of the chauffeur. When he brings the car to the door, he should get out and stand ready to open the door and adjust the robe. He should touch his cap after he has received his orders. In her hurry, many a woman spoils a good chauffeur by leaping out before he has time to open the door. Custom is doing away with the second man on the box. The second chauffeur sleeps by day in preparation for the night-shift, and, in his place on the box, you are more likely to see a smart police dog or a world-weary chow.

The modern garage is like a wardrobe. There is a car for every occasion. In addition to the town car, limousine, sedan, and big open touring-car, there is a little sports car for every member of the family, starting with the inexpensive convertible coupé of the sixteen-year-old. A station wagon or two is necessary for taxiing supplies, for bringing out the luggage of the guests, and for the trophies of an antique hunt, or for taking the servants to and from church or the movies.

The final gesture in any household, of course, is the possession of sufficient guest cars to go round. These need be neither big nor expensive, but they must be smart. Some people of large hearts and corresponding purses have them in assorted sizes and types. Others think it wiser to pick a style and stick to it, so that one doesn't seem to be playing favourites when making a week-end distribution. Taken together, the fleet does more than its bit toward preserving the peace of house-parties.





This red ballibuntal Agnès hat, with a red flower, tilts back from the forehead; Bergdorf Goodman. The dress is of red-and-beige chiffon; Hattie Carnegie; jewels on this page from Mauboussin

The pale blue linen straw hat, from Agnès, shown below, is untrimmed except for pink-and-blue flowered ribbon under the crown. It is worn with a Chanel dress of pink-and-white printed chiffon; from Bendel

BRIMS ARE WIDER AT THE SIDES



Steichen

STRAWS ARE PASTEL COLOURED



FLOWERS AND RUFFLES RETURN

Steichen

The wide-brimmed hat is worn this summer, but its upward tilt and shallow crown are wholly different from its predecessors of other years. Agnès makes this one, worn by Gertrude Lawrence, of pale blue bangkok straw, with a pink rose in front. The Suzanne Talbot chiffon dress, also in pale blue, is ruffled, and the costume would be charming for a bridesmaid or at garden-parties; Franklin Simon

SHALLOW-CROWNED

AGNÈS HATS



FROM RUSSEKS

Hoyningen-Huene, Paris

The romantic quality of the old-fashioned bride is recaptured in this exquisite Chanel dress of stiffened lace and tulle, with its high-necked, long-sleeved lace bodice and ruffled skirt. A Rose Valois veil of illusion falls in a mist to the floor; posed by Betty Garst

A WEDDING-DRESS BY CHANEL

UNTIL BRIDGE DO YOU PART

PERHAPS, it might be just as well to include that phrase in the marriage service and have it over with. Or, perhaps, the real solution is to take care of the matter beforehand, like the man and the girl who became engaged on shipboard.

This is their story. They parted happily, with all plans for marriage made, but, when the girl had recrossed the ocean, she received this cable, "Forgot to ask you do you like bridge very important love."

She put in her own punctuation and cabled back. "Adore it."

But that didn't satisfy him. He sent another question across the waves, and it was, "Are you any good?"

She answered, "I'm not bad for a woman," and, although that may have seemed ambiguous to the radio operator, it was clear to her lover. On that safe basis of mutual understanding, their plans continued. It was the eugenic attitude, the calm, analytical attitude of the bridge player as he counts his sure tricks or chooses his mate. Is it necessary to add that their marriage was a success? All five children are excellent bridge players.

Of course, it is caricature, but the definition of caricature is an exaggeration of characteristic features; and every bridge player knows that such a story is not built out of nothing. If, when the authorities were plodding away at the census and had to go to every house anyway, they could have picked up a few facts about family bridge, the figures would probably have been astonishing. Nor would they be irrelevant, for many a study of family life will be based on the figures of the new census, and how can there be a complete study of middle-class American family life which ignores bridge? It is almost as inevitable an issue as progeny or prohibition.

Right in the teeth of those who say, "It's only a game," is that last statement made. A game it may be, but its tie-up with modern society is so close, its share of American leisure so large, its hold on the interests of uncounted thousands of people so firm that it makes a game very important. Bridge and golf as the great American diversions have become institutions, games or not. They form people's habits and, therefore, their lives. They take virtues and vices in their stride, such as health, mental discipline, gambling, drinking. It is hardly necessary to point out that substitutes for them have been offered again and again. Mah jong, ping-pong, long walks in the country, anagrams, palm-reading,



BY MARGARET CULKIN BANNING
AND MILDRED McLEAN

getting your number, asking-another, have all had their clienteles and, in many cases, continue to have them. But they are like best sellers competing with classics. Their time of popularity is limited. They can not count on a continuing public interest. Bridge and golf can.

Married people are always finding this out. They start, sometimes, especially many of the women, with a prejudice against bridge. They do not, they loudly declare, intend to waste their evenings around any card-table. Floating rather nebulously in their minds is the idea of the salon, the conversation, which, gently directed by them, shall as gently centre on their interests, as gently prick their vanity. They are to be the patronesses of art, the moulders of politics. They try it, and not always with lack of success, especially at the beginning of a marriage when a husband is ardent and the furniture and china new. But the success wanes, possibly with the ardour. The politics of the nation remain resistant. Again and again, these brides in revolt against bridge become willing and even eager to learn the game "for the sake of their husbands," or because they feel that "it passes the time," or for some other curious reason.

The simple fact is that, in a small society, the same crowd has to meet too often to depend for its amusement on conversation alone. In a society not welded together by a common interest which borders on and is stimulated by the professional attitude toward the arts, conversation gets thin. Many of the husbands and wives who must meet one another socially are often mentally uncongenial, and they take off from such different levels of education and information that the conversation has no form. Also, there are, usually, in the group a restless few who want to play a little (Continued on page 112)

TAKING CHILDREN TO EUROPE

BY KATHARINE EMMET CANFIELD



PARENTS MAKE HEROIC EFFORTS TO STIMULATE THE YOUNG

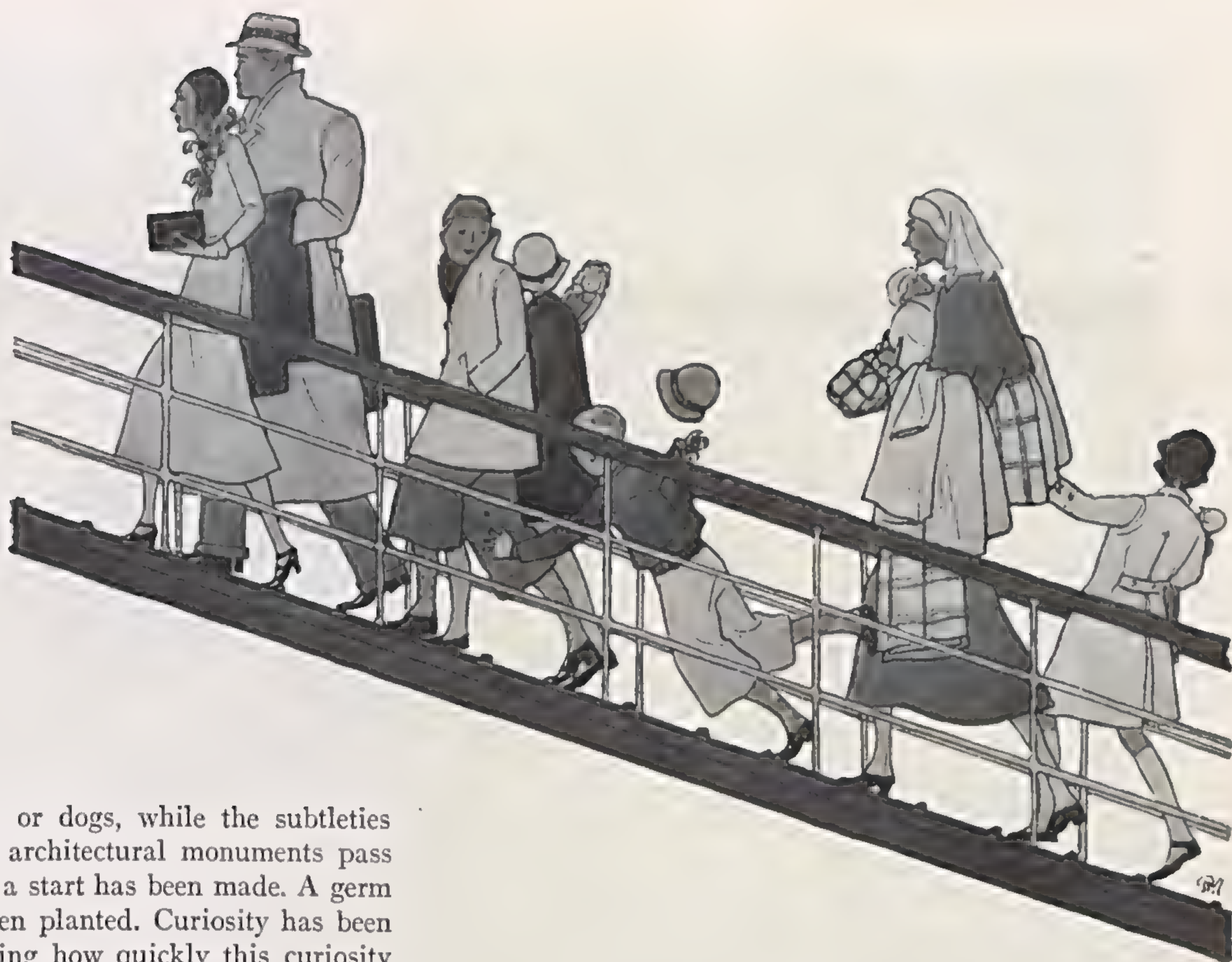
TO an adult, there is nothing so stimulating and refreshing as travel. Pleasure trips taken without the object of education prove invariably to have the effect of jogging our minds and imaginations out of their usual rut. And it seems to me that, to a very great extent, children derive different, but beneficial effects from an occasional trip to Europe.

Naturally, a babe in arms cares not at all what country or continent he exists in. And one can scarcely feel that the cultural advantages he derives from travel offset the drawbacks of moving about with anything quite so small; but, after the ripe age of four or five is reached, a child manages to assimilate a considerable degree of useful knowledge. Unbeknownst to himself, the influence of a foreign environment makes its mark.

Children become impressed by the fact that it is perfectly natural for people living in different parts of the world not only to speak different languages, but to proceed with their lives in an entirely different way. This, if it makes a sufficient dent on their minds, must at an early age teach them not to consider people "curious" or "queer" who do not do things as they do. The unforgivable habit of judging everything and everybody by one standard, beyond which limit anything is odd or funny, is discouraged in extreme youth. Though the differences noticed and digested by five-year-old travellers may be confined to policemen's uniforms, rail-



"BUT I WANT A CUCKOO CLOCK!"



THE TRAVELLING-NURSE MUST BE CALM

road trains, trolley-cars, or dogs, while the subtleties of natural beauties and architectural monuments pass quietly over their heads, a start has been made. A germ of understanding has been planted. Curiosity has been aroused, and it is amazing how quickly this curiosity can grow into a real interest. Although they are unconscious of having ever thought otherwise, now they definitely realize that life goes on in varying ways in various places and that the world is not small at all, but very, very large. And so the curse of belonging to one locality is lifted from their small shoulders.

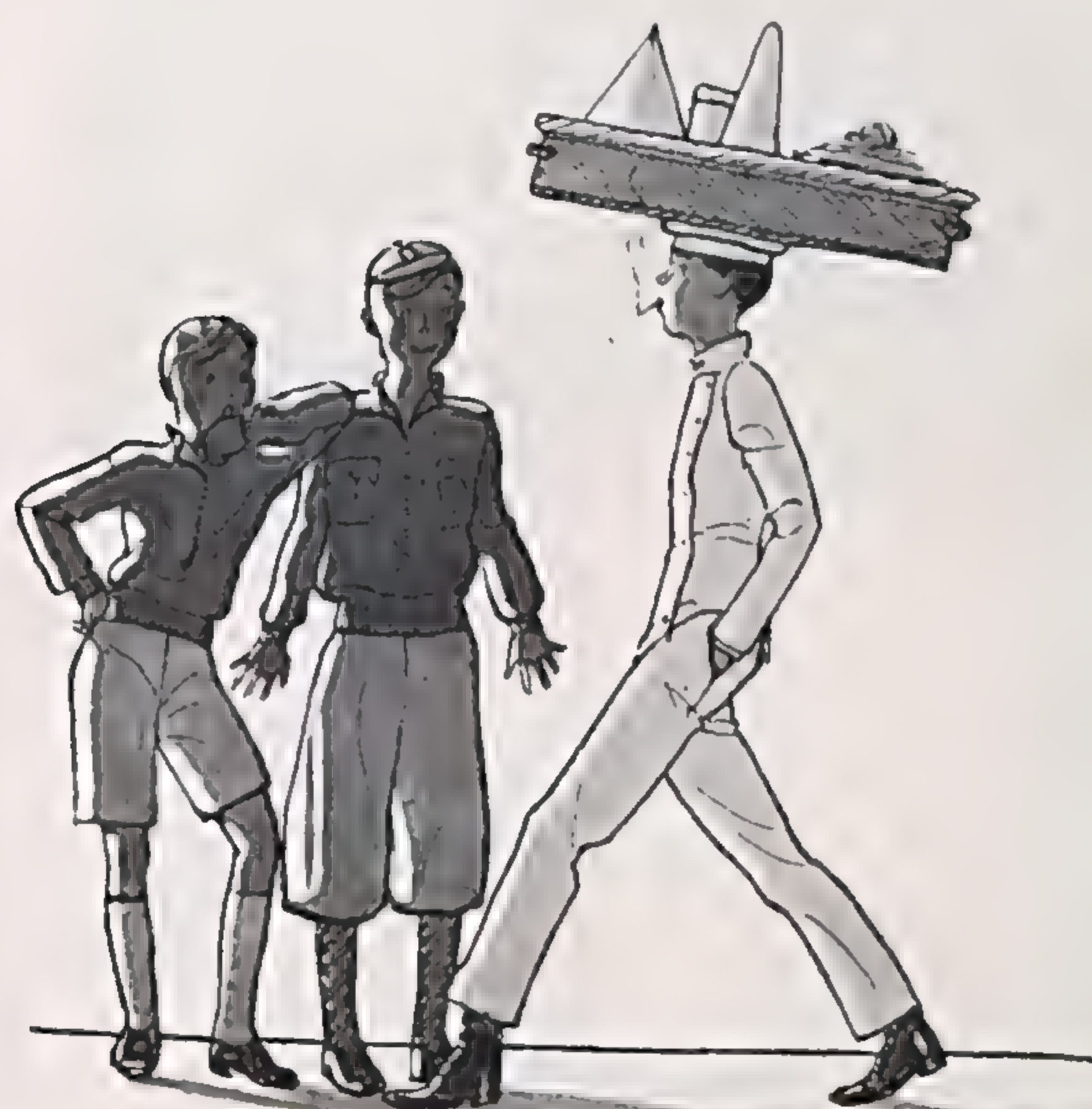
As the travelling child ages and becomes, let us say, eight or nine, even the beauties of the country and some of the buildings register to a certain degree. When excursions to places of historic interest are accompanied by romantic dissertations, a real flick of interest appears in the eye of the offspring, and conscientious parents sink to rest, exhausted, but triumphant.

As far as languages are concerned, the younger the

start is made, the better. The parrot-like quality of the three- and four-year older can be turned to amazingly satisfactory account in a few months. While the vocabulary acquired may not be extensive, the accent is invariably much better when a new language is learned at an early age. With children's inevitable admiration for the concierge, the chauffeur, the valet de chambre, or the lift boy, comes their desire to promote their acquaintance with these charming people, and, to do this satisfactorily, they must be able to converse with them in their own native tongue.

Children of school age have, as a rule, what is considered a healthy prejudice against travelling. It would seem to me to be a healthy prejudice in that it is derived from an affection for the summer place they usually go to. A child's attachment to his horse or bicycle or boat, or whatever it is that has made his regular holiday the success it has been, makes him hate to break away. He is loath to leave his friends and his old haunts. But, in so far as this prejudice indicates a complete lack of faith or belief in the fact that elsewhere one can find equally exciting occupations, it is something that is worth an effort to overcome.

Even the least travel-minded of young America might be moved, however, if travel in Europe were presented in a certain glamorous light. The promise of a bicycle trip through Ireland (Continued on page 120)



WITH ADMIRATION COMES A DESIRE TO CONVERSE

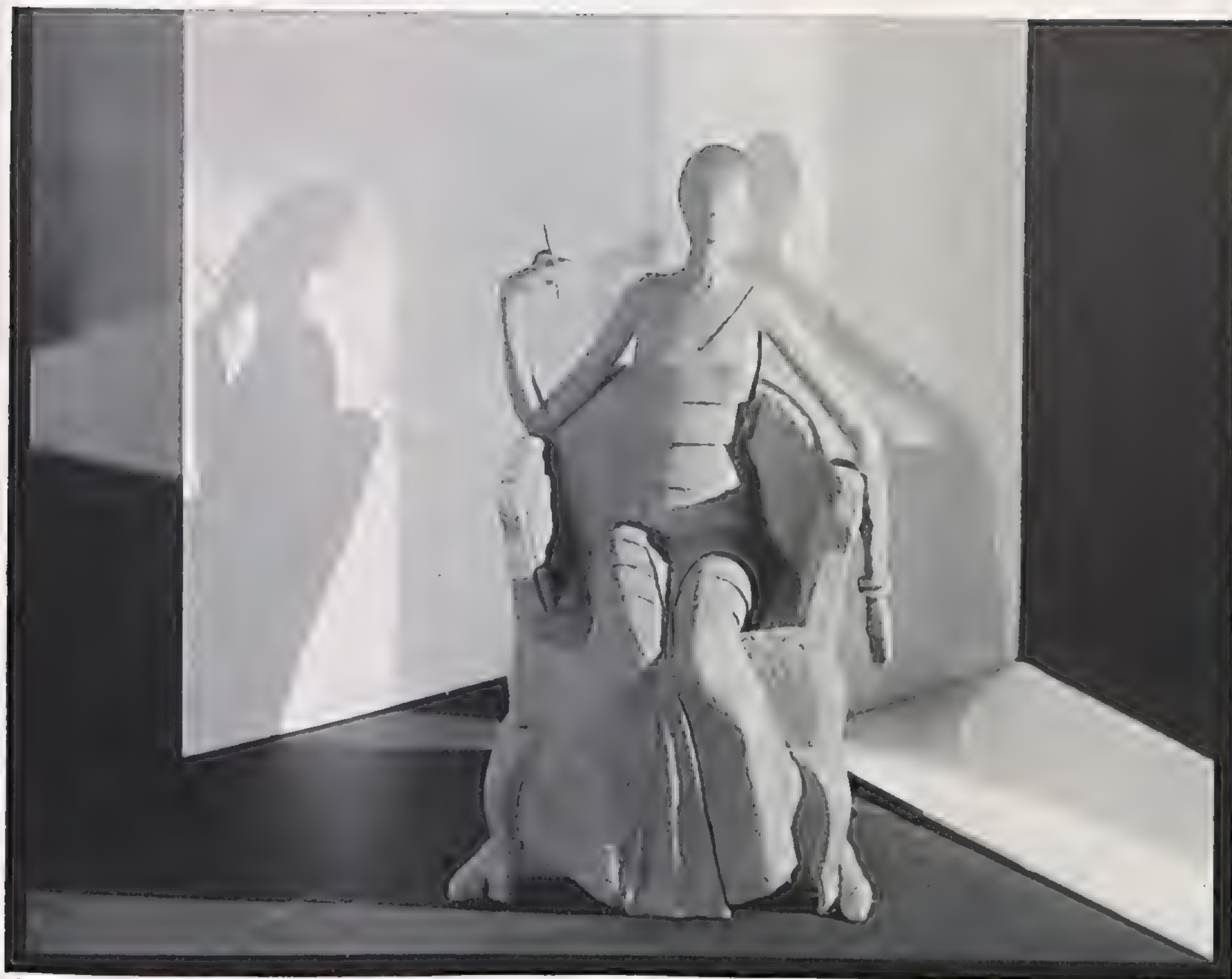


Stelchen

Pale pink embroidered organdie makes a glamorous evening frock that seems very modern in a penthouse setting. The skirt is ankle length, and the blue ribbon belt has a rose in front; Bonwit Teller. Sophistication is introduced into the white organdie frock by the use of black polka-dotted ciré net; Milgrim. Shoes from Bergdorf Goodman; jewels from Mauboussin

ROMANTIC ORGANDIE

IN A MODERN PENTHOUSE



Barnaba

TOES AROUND THE CHAIR

POSTURES IMPOSSIBLE

IN 1930

Every decade has its rhythm. Every era moves to a different beat. The 'Sixties floated on their billow of crinoline. The 'Eighties bustled. The 'Nineties romped. The pre-War period hobbled. The post-War shimmied and stamped to the frenzied beat of the Charleston. Now, there is a new roll of the drums of the ages. Saxophones have taken to cooler croonings. 1930 skims smooth and free. Gone is the pallid slink of the vamp, the lope of the jazzy, contorted dancing. If you are hollow-chested or plastically "cute," you are out of step with the tom-tom of the times. Wear the clothes of this year with the postures of last year, and the result is confusion. Even charming dresses can look just a trifle ridiculous, and charming ladies at times can be laughed at unawares



LEG TUCKED UP UNDER



THE SLINK OF THE VAMP

All artless girlishness, the débutante casts herself upon the floor. Last year, it was all very well. With her short dress and her youthful legs and her closely cropped hair, she used to look like a very cute little boy. Now, her long gown is in rather a mess. It drags around her and spreads all over the carpet. There is something a trifle absurd about this young lady (right), and before she knows it she will be all alone by herself on the floor

1929 MANNERS

CLASH WITH

1930 CLOTHES

Hollow-chested, shoulders well hunched, arms akimbo, and stomach to the fore, the devastating vamp (left) slinks into the party. Her fatal charm is not as potent as it once was. The classic drapery of her gown is at outs with her manners. She is too thin and too loose-jointed and far too bold. As she passes, the women feel no envy. They used to call her "snappy." In this year of 1930, however, she is simply very much out of date



Barnaba

THE SPRAWL

As soon as she comes out from dinner, she hurls herself upon the first armchair and flips her two legs over the arm. She used to shock the dowagers with some success. They discussed her at mother's meetings only a short year ago. But now no one pays any attention to her antics. She has not been versatile enough to change her pose. She is no longer a sensation. The "cut-up" is not a creature of the moment



LEGS FLIPPED OVER

VOGUE'S IDEA MODELLED
IN CLAY BY LOUISE CROSS

Knees apart, a spine like asparagus, and a drooping head, what used to be the life of the party, once more sets out to charm. Life is not what it used to be for this young lady. Her orchids are getting thinner. No one compliments her on her gown. She does not quite know what to make of it, so she pouts and slumps even lower than before. She should be told to mend her ways. World weariness is unfashionable



Barnaba

SPINE LIKE ASPARAGUS

DAYLIGHT-SAVING EVENING GOWNS CHOSEN

FOR TWO LIGHTS

ON summer nights, New York is a gigantic operetta. The backdrop is a modern splash of sky-scrapers; music croons from hundreds of orchestras, and, while the show goes on, the light slowly fades. It is broad daylight when we step out to dinner. The sun is going down over the roofs when the salad comes on; we sip our after-dinner coffee in the blue hour when the barges are creeping slowly up the river in the mist. We dance when the city is a glamour of lights and of midnight-blue.

A new type of gown has appeared for these long daylight-saving evenings. It is not quite an evening gown and yet not a garden-party dress. Often, it has a little jacket or bolero that adds ten times to its chic. Cool and fragile organdies, flowered chiffons, and nets and mousselines and laces drift across the penthouse roofs as romantically as if they were old-fashioned gardens. In restaurants, we often dine now in gowns with just a hint of sleeves and restaurant hats of horsehair straw tiptilted off the face. We match our stockings and our shoes by both natural and artificial light to avoid catastrophies in colour. We avoid harsh shades. We make up very slightly for dinner, but take along our make-up to put on when daylight departs.

Heavy pink lace is used for the Molyneux model, shown left. The long-skirted evening dress is fitted, and a bolero jacket of the lace makes it a smart informal costume; Jay-Thorpé

Another example of the evening dress with a short, fitted jacket—so fitted that it hardly seems to be a jacket at all—is this Jane Régny model of black chiffon and lace; Hattie Carnegie





Molyneux's printed chiffon ensemble, in rose, pink, and green, with a coat extending below the knees, has the right degree of formality to start off to a roof-garden in daylight; Mary Walls

Chanel's pink organdie dress, shown in the centre, is made sophisticated by its simple lines and by its lace slip. A quaint black taffeta evening wrap from Lelong accompanies it; Mary Walls

This brown-and-yellow chiffon afternoon dress might easily be worn through the evening. With it, either a large straw hat, in brown, or a close-fitting turban would be smart; Hattie Carnegie



The white crêpe de Chine suit, shown extreme left, strikingly accented by a blouse and a scarf of red-and-white polka-dotted silk, fits perfectly into the country club scene during the summer. The tuck-in blouse has a scarf collar; Bendel

Polka-dots add a sports note to the costume, left, which is smart for the country club. The reversible linen jacket, yellow with white dots on one side, green with white on the other, is worn over a white crêpe de Chine dress; Bergdorf Goodman

THE SILK SUIT IS VERY SMART

FOR SUNDAY LUNCH IN THE COUNTRY

For lunching in the country on Sunday, the woman, shown below, is right in choosing this casual, yet not too sports-like, ensemble of beige crêpe de Chine, which includes a jacket and a dress with princesse lines and smart detail; Bergdorf Goodman

A sleeveless dress with wide pleats and a jacket that is belted to give a bloused effect compose the spectator-sports costume, worn by the lady with her back turned. The fabric is blue perre-soic, a heavy French silk; Madame et La Jeune Fille

The young woman serving herself at a buffet luncheon wears a Yvonne Carette ensemble of crêpe de Chine, combining a golden-yellow dress with a cardigan jacket in royal-blue—a successful combination for wear out of town; Chez Ninon





Steichen

Under her maiden name, Katherine Keith, Mrs. Adler has recently published her second novel, "The Crystal Icicle." She is, also, a devotee of the country, spending much time in her delightful farmhouse, just outside of Chicago. Mr. Adler is an architect, well known for the very distinguished houses that he has built both in the East and West

MRS. DAVID ADLER

PARIS

IN ITS NEW CLOTHES

JUNE is once more in Paris. Something has happened in the feminine world, something that will give us renewed influence and power. For women, this year (and does not our year start with the first June roses?) will be a happy one and an important one—all the half-forgotten feminine attributes are ours for the taking. We can be young and pretty, brilliant and alluring. And every one will know, again, that woman's charm is something to be reckoned with. Husbands, jewellers, painters, dressmakers, decorators will strive, through attention, creation, and understanding, to bring smiles to our lips and a glint of appreciation to our eyes.

Had you forgotten that women are divine? . . . and naughty? Have you forgotten the wiles that old maids call silly? The magic of a soft curl over the ear; the appeal of a pointed slipper peeping from under the folds of a long skirt; the provocation in the tilt of a head; the flattering tricks that candle-light can play; the delightful, yet bewildering metamorphosis from the companion of morning sports to the "creature apart" of the evening?

An amusing mixture of worldliness and simplicity, spiced with wit—such is our ideal now of the really attractive woman.

A friend of mine, returning from a six-months' journey to Indo-China, went to the Comte Etienne de Beaumont's party, not long ago. It was not a fancy-dress ball, yet all the women wore toe-length dresses and shoulder-length gloves, and their hair grew down a little, in curls, and my friend wondered if she were dreaming. Mademoiselle Chanel was there, and she must have recognized many of her own dresses.

The Vicomtesse de La Rochefoucauld wore, at the Comte de Beaumont's party, a smart dark blue dress, of flat paillettes and tulle, that Chanel had created; the Marquise de Paris was perfect in the white satin gown designed for her by Augustabernard, a long emerald and diamond brooch caught in the soft folds of her bodice. The lovely Comtesse Georges de Castellane was also in white, a Patou composition with a bolero bodice and a petal-pointed skirt. Spreading black petals composed the skirt of the Marquise de Polignac's dress from Lelong, and Lelong's short ermine coat is always a delight, whether worn with this black dress or with a dark blue faille, called "Minuit," that Lady Deterding also ordered from the same house.

Mrs. Wellington Koo is more flower-like than ever in a pink satin dress, also from Lelong, and the Princesse Jean-Louis de Faucigny-Lucinge wears a pale blue version of the chiffon dress with a long ruffle down the back, shown in the March 29 issue of *Vogue*, on page 37; and a deeper blue velvet jacket to match. Blue, pale as the morning or dark as midnight, seems a choice of smart women this year.

Dancing at Ciro's, the Comtesse Orazio San Just was a lovely picture in Chanel's very classic blue georgette dress, slightly draped at the waist above soft, vertical folds. The Marquise de Jaucourt, too, has a blue Chanel dress, (Continued on page 124)



LADY REGINALD PAGET



BARONNE DE BECKER REMY

Lady Reginald Paget's dress for late summer afternoons, designed by Louise-boulangier, emphasizes longer day length. It is of printed chiffon in a beige, brown, and green design and has short sleeves, a draped girdle, and full skirt

The Baronne de Becker Remy is striking in a slim black satin dress, from Augustabernard, with a slightly bloused bodice, moulded hip-line, and full, even-length skirt. Shoulder-length black gloves of suède are a perfect accessory



COMTESSE DE BRANTES • PRINCESSE DE BROGLIE • COMTESSE DE CASTELLANE • MARQUISE DE POLIGNAC • MADAME JACQUES ROUVIER



MRS. GOODHUE LIVINGSTON, JUNIOR

The Comtesse de Brantes wears, for walks in the morning, a soft brown felt hat, from Maria Guy, with her brown woollen Lelong suit of the dressmaker type

Mrs. Goodhue Livingston, junior, left, has selected a black-and-white striped woollen costume, by Worth. The black straw-and-taffeta beret is from Maria Guy

The Princesse Amédée de Broglie is seen in town in one of her crêpe de Chine ensembles, from Patou—this one, in blue, has a piqué flower on the jacket

The Comtesse Georges de Castellane wears, with distinction, Patou's white evening gown with an irregular shaped bolero, and a long petal-pointed skirt

The Marquise de Polignac has one of Schiaparelli's new robes manteaux with an amusing scarf neck-line. The Agnès woollen bonnet supplies just the right note

Madame Jacques Rouvier, seated above, lunches in town in a Chanel suit nipped in at the waist. Her Reboux hat is of fine black and coarse white straw

DAY AND EVENING FASHIONS

ACTUALLY WORN BY THE
SMARTEST WOMEN IN PARIS



MADAME REVEL • COMTESSE ORAZIO SAN JUST

Madame Revel appeared at the first spring races in a dark coat that had a ruff-like collar of light coloured fox fur. Her Reboux draped hat had a veil

The Baronne James Henri de Rothschild looks her best in Augustabernard's pep-lum dress, in a pale shade of green. The cape-like scarf is an interesting detail

The Comtesse Orazio San Just, dancing at Ciro's, was a lovely picture in Chanel's classic dress of blue georgette, draped slightly at the waist above soft folds

The Comtesse Jean de Polignac is like a Grecian statue, draped in the softly gathered folds released from the diagonal bands of Lanvin's white chiffon dress



BARONNE JAMES HENRI
DE ROTHSCHILD



COMTESSE
JEAN DE POLIGNAC

The Hon. Mrs. Reginald Fellowes wears long black gloves with her vividly printed chiffon evening dress, from Molyneux, which has a peplum and a bolero



THE HON. MRS. REGINALD FELLOWES



Cecil Beaton

LILLIAN GISH

RETURNS TO THE STAGE IN "UNCLE VANYA"

SEEN ON THE STAGE

BY

DAVID CARB

LESS than four years ago, a great new light suddenly fell on Broadway, a light so strong, so all-pervading, so hot, it paled all the twinkling, incandescent things, large and small, of the Great White Way. By comparison, they seemed cold, tired. This blazing, blinding sun, as it was called—searching, voracious—, subjugated the famous street instantaneously. The man who gave forth this brilliant light calls himself Jed Harris. And the mount he used to ride into fame and fortune overnight was an interesting, exciting drama of sheer action, appropriately named "Broadway."

At once, the theatre flocked about him, hailed him loudly as a genius, a Wonder Boy—he was barely thirty at the time—, a wizard, a tremendous "find," "the Napoleon of Broadway"; the street used all the superlatives at its command. And, when he rapidly followed up his first success with three others of the same kind and degree, "Coquette," "The Royal Family," and "The Front Page"—the excitement became even more hysterical. From the Park to the Village, wherever theatres are, people, both friendly and jealous, felt that a king had come and that this king could do no wrong in the way of projecting plays. A sort of superstition gathered around him. He next presented a dramatization of "Serena Blandish" and then betook himself to Europe, letting it be known that he was "through with the theatre."

But, like so many others who have abandoned the theatre "for good," he has now returned, reassembled his organization, and is again devoting all his talent and energy to the production of plays. Not, however, the same sort of plays that brought him wealth and intemperate acclaim; he has chosen to inaugurate his resumption of managerial activities with a leisurely, penetrating, incisive drama, practically unknown in America, Chekhov's "Uncle Vanya." It would seem that his sojourn in Europe changed Harris's idea of values, particularly his definition of success. For the plays that elevated him to stardom among the managers were mediocre *pièces de théâtre*, made into "smash hits" by his uncanny sense of tempo, by his casting—in short, by a really astonishing feel for the theatre and the power to transmit that feel.

UNCLE VANYA: Though not great, this is a fine play written by the truest dramatist of our time. Harris's production fulfils the play and brings out all its qualities—its subtleties, poetry, its most delicate emotions. Chekhov himself, could he witness a performance at the Cort, would doubtless consider his work completely realized.

Rarely does it happen, even in the better theatre, that a producer comprehends the manuscript he is attempting to bring to life. For to accomplish that, he must understand the

background of the author, the things that created him as well as the things he is striving to create. Almost always the American director ignores nearly everything but the physical action, but, then, few plays have anything else. Chekhov writes primarily of the reactions of people to one another, their sources, and their environment, so there is a minimum of action as we know it. Which partly explains why Russian drama is usually presented to us as colourless, hopeless—all dimness. Because there is so little external conflict, the director does not know what to do about it. So he lowers the lights and tells the actors to intone and sigh. Eva Le Gallienne and her company play "The Cherry Orchard," "The Three Sisters," "The Sea Gull," as living, quivering things. The players chosen and directed by Jed Harris do the same for "Uncle Vanya."

This production is memorable in many ways. It has brought Lillian Gish back to the stage; it gives Walter Connolly the opportunity to prove himself a major actor (an opportunity he realizes perfectly); it shows that Joanna Roos is one of the best of our younger actresses, and that Eugene Powers is a leader among experienced actors; it offers Osgood Perkins the chance to demonstrate that he is versatile and knows when and how to provide exactly the right contrast both comic and emotional. It brings out all the beauty of a beautiful work.

But, most important of all, it reveals Jed Harris as much more than a showman, indeed as a real, sensitive artist, a man who has had a surfeit of shallow praise and who, like one who has ridden too long on other men's shoulders, at the head of the parade, tires abruptly of the huzzahs and the adulation, slides down, and runs away, that he may rediscover what he once lived by, inhale the aroma of the earth from which he sprung—a man returning to his origins, with a fresh, conscious, exalted love for them. He has immersed himself in the play—felt it so keenly that the business he has devised, the lines he has himself written in, belong to it. Even in the few places where he resorts to his old-time theatricality, the lapses are not really out of key. He has produced Chekhov as Chekhov would and as he should be produced. And his own additions to the script are what Chekhov should have put in.

At the première, interest centered, naturally, on Lillian Gish. She was too remote in her earlier scenes; she under-emphasized. But, as the drama grew, she grew with it. She is as beautiful on the stage as on the screen. And she carries with her, from one medium to the other, the aura that has captivated movie audiences everywhere. She seems, curiously, to be entirely at home behind the footlights.

Of the three settings Jo Mielziner has designed for the production, two provide little more than unobtrusive backgrounds. But his large room in the Serebrakoff house takes part in the action, colours it, frames it, reveals the taste and point of view, within their (Continued on page 122)



Mrs. T. Markoe Robertson wears a Bruyère coat, which is one of the smartest and most popular models of the season

Mrs. John W. Mackay, the former Miss Gwendolyn Rose, favours a simple, belted tweed coat for town wear



Miss Elizabeth Altemus, of Philadelphia, above, left, wears an interesting cape dress at the Middleburg Hunt



The chic beret that Mrs. Henry T. Fleitmann wears at the United Hunts is very effective with her silk bow scarf

Young Lord Wilton is seen at an English race with his sister, Lady Egerton, and little Miss Bulteel



Miss Katherine Slade, in the photograph above, appeared in town recently, wearing a simple suit and a fox scarf

Miss Barbara Babcock is looking very smart in a youthful version of the deservedly popular cape coat and close turban



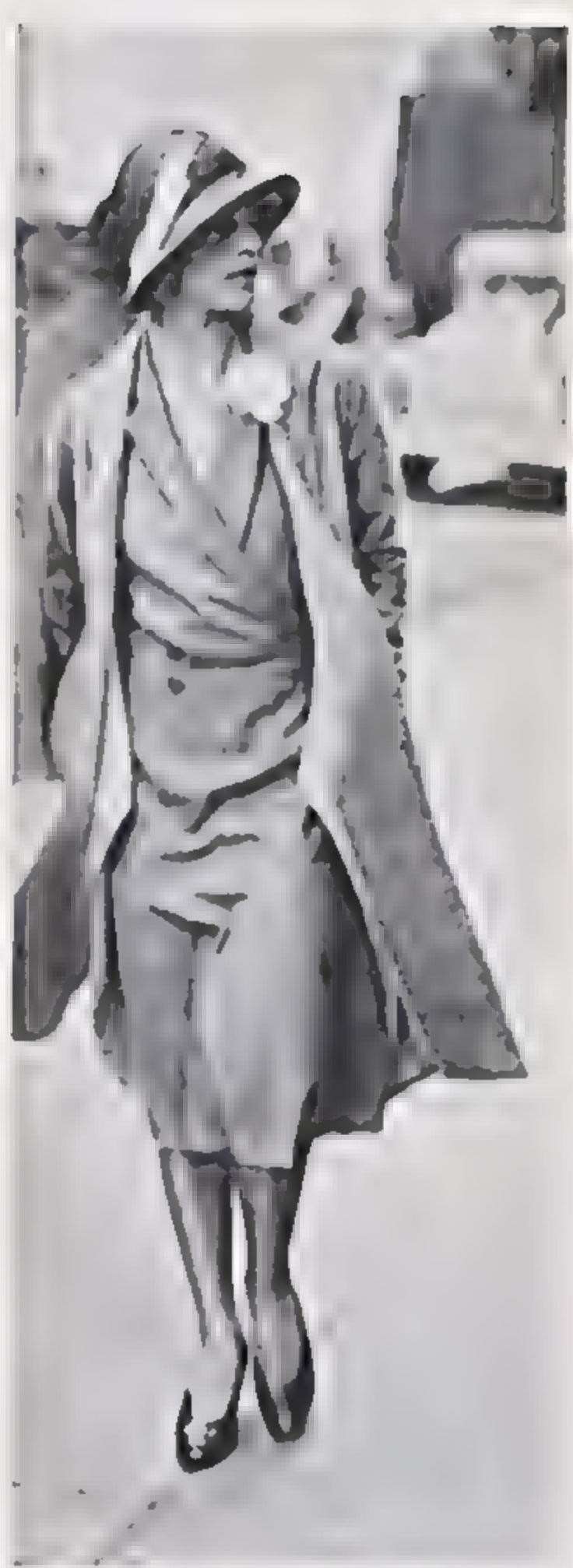
Madame Ivanenko was photographed at a fox-hunt at Aiken. Her tweed coat and turban are most distinctive

WOOLS ARE SEEN

EVERYWHERE BY DAY



Princess Xenia of Russia, formerly Mrs. William B. Leeds, looks very smart in spite of the weather at the United Hunts



Miss Nancy Yuille, daughter of Mr. and Mrs. Thomas Yuille, wears an interesting version of the new fashions for town



Mrs. Johnston L. Redmond, with her son at the Middleburg Hunt, is wearing a costume typical of the country



Mrs. Boothe Brokaw, the former Miss Clare Boothe, wears a belted coat that reveals a touch of gay print at the neck



The unusually smart country coat worn at the United Hunts Meet by Mrs. William de Rham, is of checked woollen



Miss Pamela Scott is dressed in country tweeds for the point-to-point race between Magdalen and New College



Mrs. Robert McAdoo wears a sailor hat, an Ascot tie, and the traditional brown - and - white shoes at Aiken

INTOWN AND AT

THE SPRING RACES

Lord Dalmeny is chatting with Miss Scott while watching the race, which was held not far from Oxford, in England



Drlx Duryea

THE CURVING STAIRCASE



Drix Duryea

DELANO AND ALDRICH, ARCHITECTS

A GREAT HOUSE ON LONG ISLAND

"Oak Point," Mr. and Mrs. Harrison Williams's house at Bayville, Long Island, which has been completely rebuilt and redecorated, has extensive grounds, beautified by means of gardens, fountains, and boxwood, brought up from Virginia. A swimming pool, indoor and outdoor tennis-courts, a golf course, and farm-buildings have been constructed. The hospitable entrance gate, with a view of the façade, is shown above. A glimpse of the living-room, seen through the hallway, is shown right. The floor of this room was dropped to allow for a higher ceiling, and the old doors of faded mahogany are ten feet high. Brackets on either side of the hall contain Mrs. Williams's collection of china birds. The photograph on the opposite page shows the staircase. The architects were Delano and Aldrich, and the decorations and furniture were collected by Mrs. Harriet Hooper



A GLIMPSE OF THE LIVING-ROOM

The library of "Oak Point," shown right, is panelled with butternut wood to harmonize with the old floors, which were brought from France. A rug in soft, warm tones blends with the nut-brown woodwork; the portrait over the old English mantel is by Goya; and several pieces of furniture are upholstered in needle-point

The card-room, shown below and on the opposite page, includes three English walnut tables set up for bridge or backgammon. In the cabinet at one end of the room is an Earl of Manners's service of china. Silk panels of Chinese embroidery, in old-blue, pink, and cream, blend harmoniously with the nut-brown pine panelling



THE LIBRARY OF "OAK POINT"



Orlx Duryea

FOR BRIDGE OR BACKGAMMON



Drix Duryea

A CORNER OF THE CARD-ROOM

SIMPLICITY FOR SUMMER EVENINGS

• Claire Any, in "Circé," shown immediately below, has used jersey tulle, which is so supple and imperishable that it is an almost ideal fabric for the type of black evening frock every woman needs in the warm weather. Spiral skirt flounces give the skirt its graceful line, and the moderately deep V-shaped décolletage is traditionally becoming

• Madeleine has taken advantage of the classic distinction of white satin and has created an effective gown in "Gravure," shown below. An apron overskirt, made of a flat piece of material, is wrapped and tied about the hips, and the resultant soft drapery is almost Greek in its dignity, harmony, and simplicity. The plain bodice contributes to the effect

• Claire Any uses triangular incrustations to concentrate the bodice fulness of "Sapho," her dress of pale-blue fleur de soie, shown below, and secures a graceful skirt by means of the same incrustations at each side. The sash, slipped beneath the bolero back, is drawn about the waist and ties in a bow in front, breaking the severity of the straight line; Wanamaker



• Lucile Paray has made "Pour Vous," above, a charmingly simple white satin façonné dress, which, nevertheless, as is often the way of simplicity, has great sophistication. The overlapping bodice and skirt are fastened with bows, and the long, semi-encrusted panel that falls below the hem is a continuation of one of the flat skirt tiers



• Hélène Yrande's "La Fugue," shown below, left, has lines of Grecian simplicity. It is of straw coloured chiffon and has a surplice bodice and a skirt of pleating; Bergdorf Goodman
 • Cyber's "Redalga," shown below, right, achieves great chic by its subtle treatment of white lace. The bolero bodice is prolonged on one side to balance the diagonal flounces



• Yvonne Carette's distinctively casual dress, "Bérénice," shown above, is in excellent taste for dinner, for dancing, or for occasions when a frock of informal spirit is required. White marguerites twinkle from its red crêpe background, and this round motif of the print is echoed in the scalloped edges that outline the bolero bodice and hip yoke; from Altman

• Blanche Lebouvier, in her model "Yokohama, 159," has moulded cobalt-blue crêpe over the hips with curving bias folds. These folds meet beneath the large bow that draws in the waist-line below the bolero bodice and contribute to a smart silhouette. Cobalt-blue is most effective to wear this summer whether or not one adopts the sunburn mode

FROCKS TO DINE AND DANCE IN

RODIER LINENS (RIGHT):

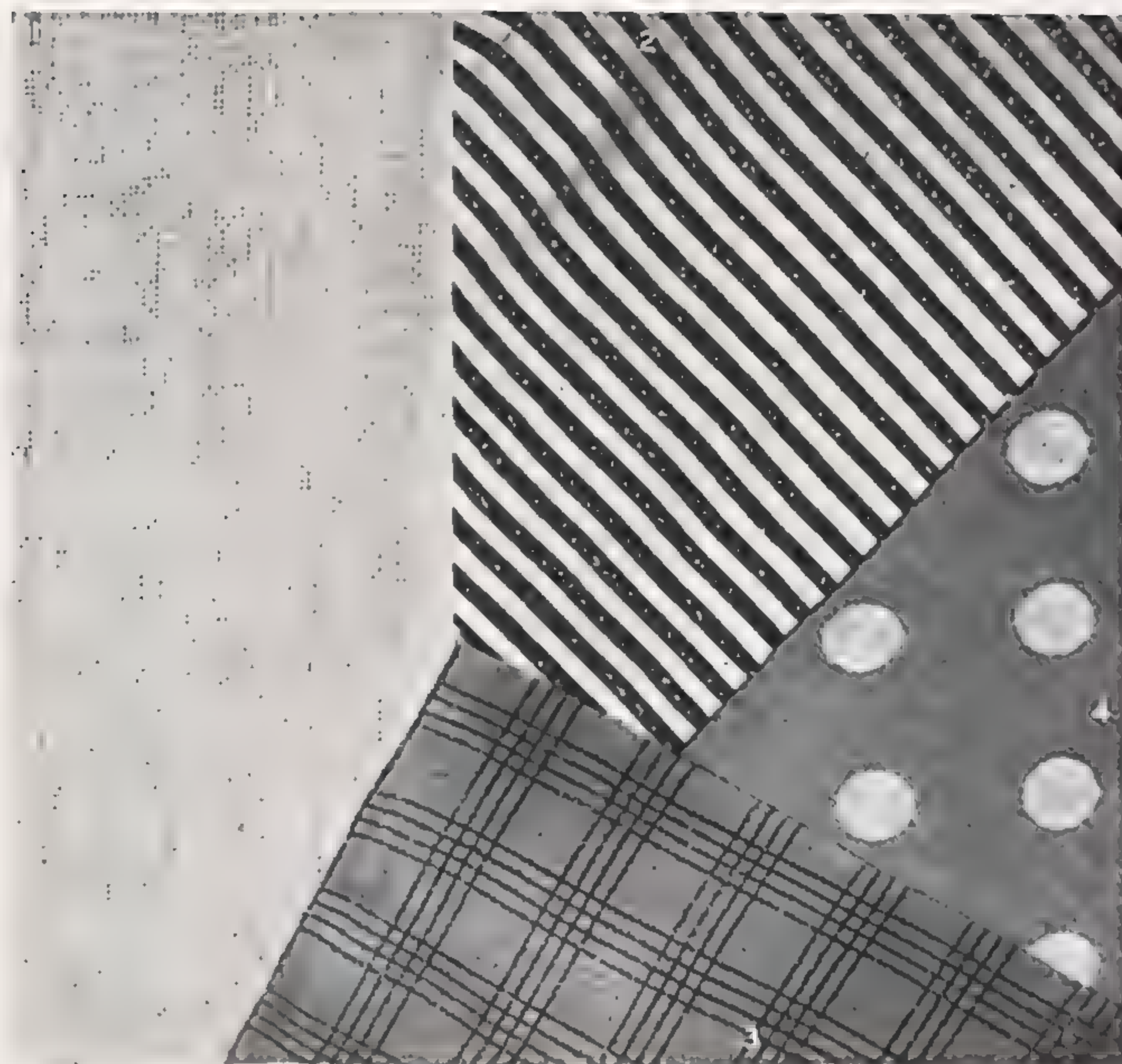
1. Façonné linen, resembling drawn-work
2. "Linafyl," striped in blue-and-white
3. "Linafyl," in a red or a blue plaid
4. Fine linen with embroidered dots

SIMONNOT-GODARD LINENS (BELOW):

5. Blue-and-white handkerchief linen
6. Handkerchief linen in shades of blue
7. Red-and-white handkerchief linen
8. A star-and-dot pattern on linen

NORMAND AND MORIN (BOTTOM GROUP):

9. "Crêpe cot," a cotton georgette, in a smart brown-and-white leaf design
10. "Crêpe cot," in tiny all-over design
11. Blue, yellow, and white "crêpe cot"



Sonia, Paris



SCHIAPARELLI

JANE RÉGNÉ

J. SUZANNE TALBOT



REDFERN

MARTIAL ET ARMAND

NORMAND AND MORIN (ABOVE)

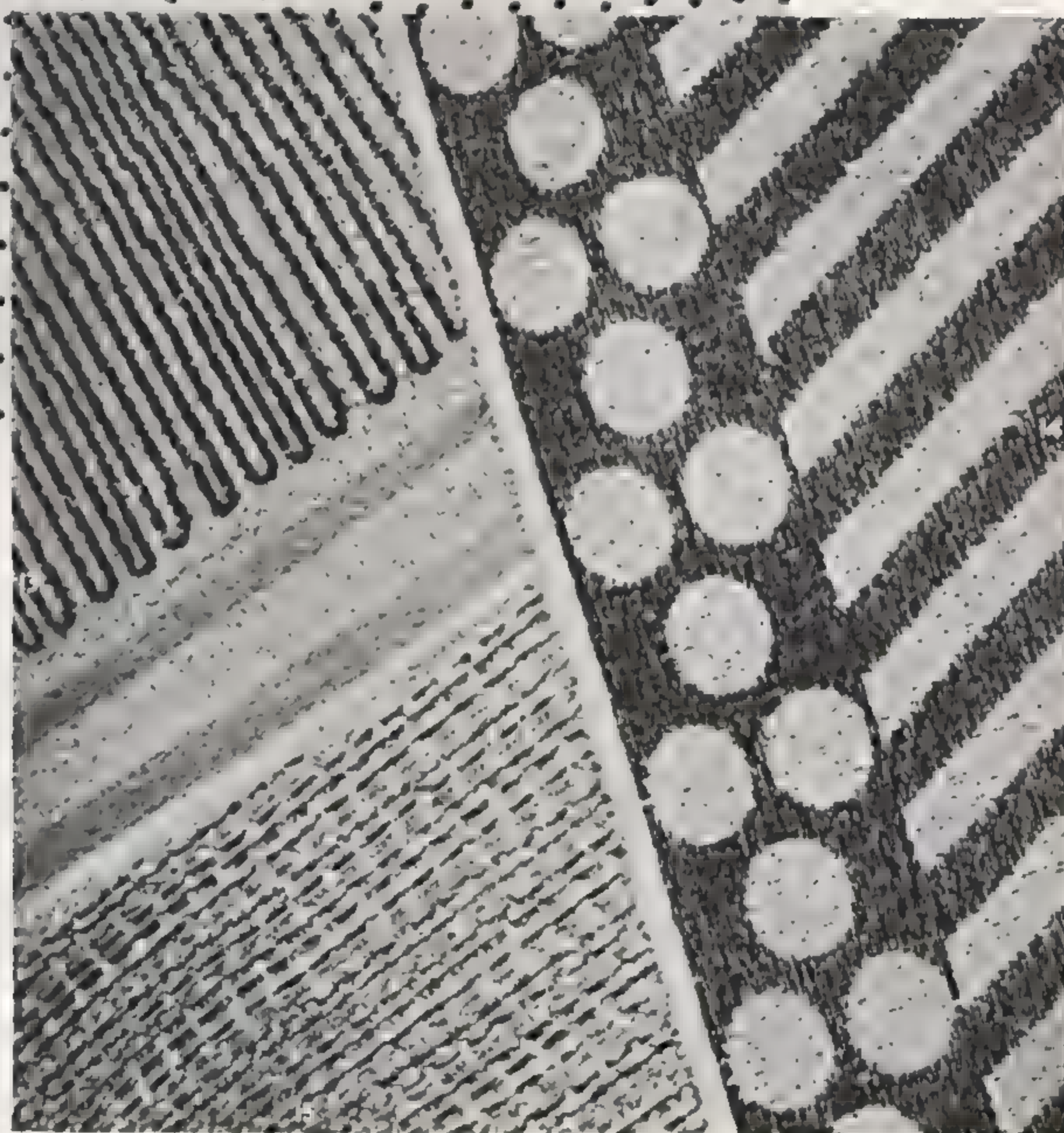
12. Black-dotted Swiss used by Augustabernard and by Redfern

RODIER'S BEACH FABRICS (RIGHT)

13. Spongy fabric, striped design

14. Dots and stripes combined

15. Finely striped motif on white



COTTONS AND LINENS

THE LATEST PROTÉGÉS OF THE FRENCH COUTURE

PERHAPS, our liking for rough beach costumes did it; perhaps, the fabric designers are responsible, with their perfectly enchanting weaves and designs—however you account for it, linens and cottons, so long looked down upon, are being made much of by the French couturiers. Certainly, they now have a place in the rank of smart fabrics, and nothing, for summer wear, seems to have quite their character and chic. They make a distinct appeal to our present mood and feeling for country dress, and their crisp coolness echoes to sunlight and salt water.

Patou is using "Crêpe Cot," a printed cotton georgette that has the smooth finish of silk and patterns that resemble the best crêpe de Chine prints. Those in dark colours—brown and white, dark blue and yellow and white—are obviously destined for town wear and are made up in the manner of the printed silk dress. But so fresh and chic and new!

There was a time when piqué was a ribbed cotton, and that was all, though it always had a crisp charm of its own and expressed some sense of variety through the size of its ribs. Now, we have innumerable *minuscule* motifs—chevrons, lozenges, pin dots, herring- (Continued on page 126)



LUCIEN LELONG



- Schiaparelli, creator of many sports fashions, offers the bathing-costume shown left. Green jersey trousers button to an orange top, and straps suggest suspenders. A redingote coat of jersey accompanies the suit; Lord and Taylor
- Heavy crash linen is used for the beach pyjamas next. A pink linen coat, polka-dotted in navy-blue, is worn over navy-blue trousers—a new colour combination for the beach; Best
- One-piece shantung overalls in navy-blue have a white cotton belt, and with them are worn a striped blue-and-white cotton jacket, shoes, and hat; Lord and Taylor
- A very new, smart version of the popular shorts is of brown buck linen, worn with a striped buck linen tuck-in shirt. These shorts make an exceedingly useful costume for lunching on the beach or for tennis played on a private court; from Best

BEACH SUITS

OF COTTON OR LINEN



- Patou uses silk jersey for a bathing-suit, shown extreme left, which is recommended for the woman who is not very thin or very young and who prefers not to wear shorts. A black box-pleated skirt in one with a white top is worn under a blue jersey bolero, and trousers are in white; Franklin Simon
- The youthful suit, shown next to the left, has Norfolk pockets and a buttoned closing. Its plain white jersey top and green shorts are very chic; Lord and Taylor
- Bright-yellow and bright-blue jersey are combined in the suit second from the right. There is a jersey jacket with short sleeves to accompany it; Saks-Fifth Avenue
- The bright green jersey suit, shown right, is in one piece, has a deep back décolletage, and is trimmed with diagonal tucks and a narrow belt at the waist-line; Franklin Simon

LIGHT TOPS

WITH DARK TROUSERS



The deep bertha collar of the black chiffon and lace dress, shown at left, aids concealment and, by widening the shoulders, balances the disproportionate figure; Bonwit Teller

Vionnet's green satin tea-gown, centre, with its flowing sleeves, surplice neck-line tying in back, and long, full skirt, is excellent in effecting a normal appearance; Jay-Thorp

An illusion of slimness is given the wearer of this evening dress by its fabric—black net—and by the bolero, which is part of the blouse. There is a separate jacket; Wasserman

A GUIDE TO CHIC FOR MATERNITY CLOTHES



The bolero-like bodice and the triple bow motif make this black, white, and green printed silk afternoon frock a very smart solution to the maternity problem; from Altman

A jacket suit is the most helpful item in the maternity wardrobe, and the brown silk model, by Clair Soeurs, centre, has a concealing ruffled white blouse; Franklin Simon

A peplum is an ingenious device for creating a normal effect, as the light green flat crêpe dress, by Vionnet, shown next to the right, illustrates; from Lord and Taylor

Prints divert the eye from ungraceful lines and provide much-needed colour. The ensemble, right, has a dark red-and-tan silk frock and a dark red silk coat; Gervais

THERE is no woman, loves she children ever so dearly, who does not bewail the appearance she must make during the time that precedes their arrival in this vale of tears. But the art of dressing can help her here, as in other feminine crises. For although we are told that we can not by taking thought add a cubit to our stature, we certainly can, by taking thought, subtract one from it under these conditions!

The first and most obvious step in this direction is an unshakable resolve to wear during the entire period only the most becoming colours, the most flattering accessories. This is the moment for the soft blues that may or may not be smart at the time, but that compliment the eyes; for the delicate laces and chiffon frills that might ordinarily be considered a little too sweet; for the large hat, if it suits one's style; for the pearls—in fact, for the whole bag of tricks! Since the prospective mother can not be quite her usual chic self, she must content herself with looking as “pretty” as possible, especially since not only her figure, but her colour, her skin, and even her hair may need all the flattery she can give them. And, just because these clothes are temporary, let her not try to “get along” with too few. Actually, they are not much more temporary than any others, for they are worn a full season, if wisely selected. She should allow herself, if only for her disposition's sake, as many as usual! On the other hand, a woman's natural good taste would lead her to avoid at this time the extreme hat, however chic; the bizarre jewellery, however fascinating; the brilliant colour, however hard to resist.

At first, complete concealment is easily effected by any woman with an eye for dress, but, after the figure is obviously (Continued on page 102)



This is the thirty-third in a series of articles on period costume, which appear in Vogue from time to time and which, when finished, will be published in book form. The modes of the Second Empire, a few of which are shown on this and the opposite page, are famous for being the most extravagant in history. The Empress Eugénie's Spanish heritage explains the revival of the mantilla and the hoop-skirt—a skirt that might have anywhere from three to one hundred flounces as well as garlands of flowers, velvet bows, loops of lace, and festoons of tulle. So fragile were many of the gowns that they were worn but once, and the Empress was often known to change to a second one during the course of a court ball



French Fashions OF THE SECOND EMPIRE

WITH the Second Empire comes the first royal leader of fashion since Marie Antoinette, the lovely Empress Eugénie, unquestionably one of the most beautiful women who ever graced the throne of France and a woman of exceptional taste and distinction, whose long life of many sorrows ended but a decade ago. The Empress Josephine, for all her devotion to fashion, had shared the leadership of the mode with Madame Récamier and many another beauty of the period; the Queen of Louis Philippe had never approached leadership of the world of fashion; but the Empress Eugénie, while her sway was probably less absolute than that of Marie Antoinette, was easily the most notable *élégante* of her day, a position for which her great beauty and her natural inclination admirably fitted her.

Eugénie was a Spaniard by birth, a daughter of the Count de Montijo, a fact that explains both the great favour accorded to the mantilla in the Second Empire mode and the influential support that the mode of the crinoline naturally received from this daughter of the land of the hoop. The maternal grandfather of the Empress was an American consul in Spain, and from his name of Kirkpatrick may be divined one source of the beauty and charm for which Eugénie was noted even before her marriage to Napoleon III., soon after his elevation from the rank of President of the Second Republic to that of Emperor of the Second Empire. She was, of course, below royal rank, but it will be remembered that Napoleon III. himself was never distinguished by the customary title of "brother" by his contemporary sovereigns; yet, the prestige of both was great, and the Empress Eugénie possessed an aristocracy of bearing that has been denied to many a sovereign of higher birth and a refinement of taste that justified her leadership of the modes.

Under that leadership, the mode that, even in France, had passed through such uninspired stages between the end of the First Empire and the beginning of the Second

attained again that air of slim and youthful distinction that is characteristically French. To this, of course, the personal influence of the Empress contributed, supported by the whole tenor of life at the court, with its atmosphere of elegance and luxury, its gaiety and its extravagance. This fresh inspiration in the mode is marked from the moment of the marriage of Napoleon III. and Eugénie, on January 30, 1853; and all the world of fashion immediately bestowed that sincerest of flattery, imitation, on the new Empress, whose beauty and elegance had created a sensation at the wedding ceremony in Notre Dame.

For her marriage, Eugénie was dressed in a gown of white terry velvet, made with a long train and a high-fitted bodice ornamented with diamonds, sapphires, and orange-blossoms. The skirt was covered with an exquisite point d'Angleterre to match the lace wedding veil, and her hair was dressed rather high in front and then rolled from the top of the head to the neck, where it fell in a shower of the curls always associated with the Empress.

If one were to choose a single characteristic to define this mode of the Second Empire, one would term it unhesitatingly the mode of flounces, of flounces supported by a hoop of immense width, for never has the flounce so completely ruled the mode as in the decade between 1850 and 1860. Flounces wide and narrow, flounces plain and simple, flounces ruched, pinked, scalloped, edged with lace or fringe, headed with bow-knots or garlands of flowers, bordered with velvet ribbon, hung with festoons of tulle, flounces of every imaginable variety, in fact, covered the skirt from waist to hem.

In 1840, one flounce about a wide skirt, ruffled with lace or draped with tulle, was enough to be called a fashion; by the time of the Second Empire, the number of flounces had increased to seven or even nine and sometimes went all the way to the waist. Within the first decade of that Empire, the flounce simply ran away with the mode. No (Continued on page 108)

DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. S3438—The figure at the extreme left shows the less formal version of this double-occasion frock, in which guise it is suitable for late afternoon or for the Sunday-night dinner. The short jacket is separate and features the new elbow-length sleeves with a circular flare. A costume such as this, adaptable to the occasion, is almost a necessity. Designed for sizes 32 to 40

ENSEMBLE No. S3438—Chiffon and lace, a very 1930 combination, are used for this ensemble, which is illustrated with and without the jacket. Inserted godets, front and back, give graceful fullness to the skirt, and the simple and excellent lines of the bodice create a slenderizing effect. This very charming frock is sleeveless and has drop-shoulder armholes. Designed for sizes 32 to 40



FASHIONS FOR MIDSUMMER

DAYS AND NIGHTS REVEAL

THE NEW CHIC FEMININITY

THE feminine world has many reasons to be grateful for the fashions this summer. If you like to look gracious and tall and sophisticated, all the new wrapped and draped effects will aid and abet you. The cleverly draped frock on this very page (it is far easier to make than it looks) is the logical consideration for such a woman. If, on the contrary, you like being young and dashing and slim of waist, you can go in for capes and boleros and nipped-in effects. The bolero frock on page 90, of this issue, is the type we mean. If a touch of the old-fashioned makes you all the more 1930, you must not fail to add to your evening wardrobe the short jacket, shown on page 89. Even if you're a novice with a needle, you can make it in less time than it takes to tell. And, to complete the picture, do wear with it the dress shown on the same page. It is picturesque, but not too picturesque, and those small ruffles of lace are so new and stiffen the even hem-line in a most becoming manner.

If you are one of those people who live out-of-town and must dress in the afternoon for the evening, the dress shown on the opposite page was designed with you in mind. It's a two-time dress, the sort of thing you can scarcely get along without in the summer. With the little short-sleeved jacket, you wear it from five to eight o'clock; without the jacket, it will see the rest of the evening through.

Another boon to the woman who sews, this summer, is the profusion of lingerie touches, cool and refreshing, and every woman should make the most of them. An unusually attractive set is shown on page 92.

FROCK No. S3440—A frock of silk crêpe has a mousseline de soie vestee and undersleeves, which, with the softly draped bodice, give a graciously feminine effect. The blouse is seamed in bolero style, and an inserted godet at each side seam gives the skirt a slightly restrained flare. The narrow, buckled belt is placed at the normal waistline. Designed for sizes 34 to 42



- AFTERNOON FROCK No. 5317—Below are shown two versions of a charming afternoon frock for the hostess who is entertaining at tea. That on the left is of printed chiffon. Designed for sizes 34 to 42
- AFTERNOON FROCK No. 5317—Chiffon and lace are used for the version shown centre. Wide bands of lace simulate a bolero and are placed in a shaped line on the long, full skirt. Designed for sizes 34 to 42
- FROCK No. 5315—The softly draped neck-line of the princesse frock of silk crêpe, below, right, makes it a most becoming fashion for the older woman. The contrasting vest is smart. Designed for sizes 34 to 44



5317

5317

5315



5297

5296

DESIGNS FOR
PRACTICAL
DRESSMAKING

**LACE AND CHIFFON ARE
COMBINED FOR EVENING**

• EVENING FROCK No. 5297—Youthful frills of lace trim this chiffon frock, and a stiffened hem-line gives a graceful swing to the gathered skirt, so that it hangs in soft ripples. The neck-line, with its bow at the left, is another youthful touch, and the lace-trimmed bolero is effective. Designed for sizes 13, 14, 16, 18, and 20

• EVENING COAT No. 5296—The "new old-fashioned" coat, shown right, is of velveteen, and it features a peplum, circular lower sleeves, a large collar, and cascade lapels. It may be lined or unlined and is especially chic when worn with long evening frocks. Designed for sizes 14 to 20



DESIGNS FOR PRACTICAL DRESSMAKING

• FROCK No. 5301—Of the two versions of this smart costume, that at the right has a bolero jacket and skirt of wool crêpe and a silk crêpe blouse. The bolero suit is one of the best fashions of the year, particularly for the youthful and slim figure, and the three-quarters length set-in sleeves make this excellent for town wear. The frilled collar of the tuck-in blouse is worn outside the jacket. Designed for sizes 13, 14, 16, 18 and 20

• FROCK No. 5301—The view, shown left, indicates how this design appears in a lighter weight fabric. Printed crêpe is used for jacket and skirt, georgette for the blouse, which has a tie collar, a frill, short sleeves, and tucks. Tucks also trim the skirt below the straight yoke, and the blouse meets the skirt under a narrow belt. Designed for sizes 13, 14, 16, 18, 20

**THE BOLERO JACKET SUIT, IN WOOL OR SILK,
IS EXCELLENT FOR WEAR ON SUMMER STREETS**



IN DECORATIVE HARMONY WITH YOUR HOME

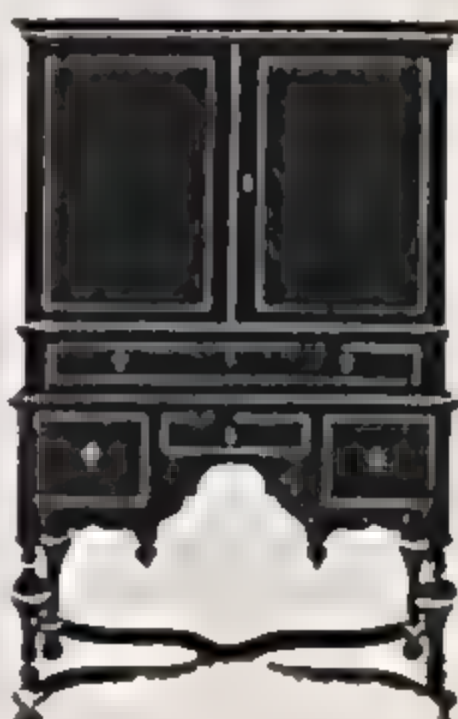
TODAY, with a new interest in the decorative arts, the hostess takes a connoisseur's pleasure in the ensemble of her home. She knows that elaborate patterns in silverware are out of key with New England maple and that naively simple lines are inappropriate with carved Spanish furniture. In TREASURE SILVER she finds, added to the traditional beauty of Sterling, a new understanding of related design. And her chosen TREASURE pattern is in perfect decorative harmony with her furnishing plan. Based on the work of early silversmiths, in the days of ladder-back chairs and pine wood cupboards, are the plain and the engraved versions of the EARLY AMERICAN pattern. The WILLIAM AND MARY and MARY II designs are ideally suited to modern prototypes of early Eng-

lish homes. For Georgian homes, decorated in the exquisite classic style of late Colonial days, the ADAM pattern is in perfect accord. And the newest of the TREASURE designs, the GRANADO, shows the dramatic escutcheon and finely wrought ornament of typically Spanish inspiration. The majority of jewelers are prepared to show you these various styles in TREASURE flat silver and its matching hollow-ware. Should you desire the assistance of our service department in selecting your pattern, we shall be glad to send you special information and descriptive booklets. As members of the Sterling Silversmiths Guild of America, we are also able to extend, through leading jewelry shops, the privilege of purchasing TREASURE SILVER out of income.



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- FROCK No. 5299—The collar of the silk crêpe frock, shown left, is outstandingly effective even in a season of effective lingerie touches. Contrasting bindings are new, and sleeves are optional. Designed for sizes 32 to 46
- SET No. 5306—The collar and cuff set, below, may be used for a V or bateau neck-line and may be finished with straight or scalloped edge. The draped collar and tie-on cuff add a flattering touch. One size

DESIGNS FOR PRACTICAL DRESSMAKING



5306

CHARMING NEW NECK-LINES

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 38



WHERE BEAUTY SPENDS THE SUMMER . . .



Lazy hours in the sand . . . brisk action on the courts . . . free, rhythmic strides over the golf course . . . tea and chiffon dresses at the club . . . dancing later if it is not too hot . . .

Wherever Beauty spends the summer, one finds countless women who are ardent devotees of Helena Rubinstein. And where these smart women foregather—Beauty stays all summer. Unscathed by too much sun or wind . . . unchanged by either time or tide.

Helena Rubinstein, world noted beauty specialist, has created a series of wonderful home treatments which enable one to effectively apply her remarkable creams and lotions before one's own mirror in just a few brief moments each day. Follow her simple instructions carefully...wherever you are vacationing. In a surprisingly short time, you will notice a wonderful change in your skin. It will be clearer, firmer, much softer in texture, much smoother and younger in appearance.

Waking-Up Treatment

Upon arising, cleanse with Water Lily Cleansing Cream (2.50) and for that alive, wide-awake feeling, film your face with the clearing, animating Valaze Beautifying Skinfood (1.00, 2.50). Follow with Valaze Skin Toning Lotion to tone and brace the tissues (1.25, 2.50).

Before Going Out

Protect your skin from summer dust and drying, age-ing heat! Cool and refresh your skin with Valaze Snow Lotion, a delightful, flattering powder foundation (1.00, 2.00). Before your morning dip or your daily round of golf, protect your skin from exposure with Valaze Sun and Windproof Cream (1.00, 2.00). If your skin is oily, use Sunproof Lotion, the guardian of summer beauty (1.50).

Then before the evening's festivities, enjoy the sheer restfulness and rejuvenation of the exquisite new Water Lily Mask (3.00). Allow to remain on for 15 or 20 minutes until dry and remove with hot water. A quick, comprehensive treatment which bestows instant beauty by tightening, bleaching and animating the skin. Finish with Cream of Lilies, a lovely, becoming foundation (1.50).

Before Going-to-Bed Treatment

This should be the most complete of your home treatments — so that your beauty may be re-born while you sleep! If you are mature, cleanse thoroughly with Water Lily Cleansing Cream, composed of rare herbs and the youth-renewing essence of water lily buds (2.50). Then apply Eau Verte, the bracing stimulant to make your skin tingle with new life (3.00). Next, to re-mould a drooping chin, pat Valaze Georgine Lactee briskly under the chin, up around the temples. A remarkable muscle tightener (3.00). Smooth in a little of the new Youthifying Tissue Cream, so nourishing no woman over twenty can afford to be without it (2.00).

If you are young, wash with Valaze Beauty Grains, a penetrative wash which whisks away hidden impurities (1.00). Follow with Valaze Pasteurized Face Cream, Helena Rubinstein's marvelous cleanser (1.00, 2.00) . . . or if your skin is dry and sensitive, choose her remarkable new Valaze Pasteurized Face Cream Special (1.00, 2.50).

For Freckles — Valaze Bleaching Cream corrects freckles, whitens and clarifies (1.00, 2.00).

For Accent—enhance your loveliness always with Helena Rubinstein's smart cosmetics — her soft, filmy powders in warm subtle skin tones (1.00 to 7.50); her delightful lipsticks in glowing shades (1.00 to 3.50); flattering Valaze rouges, compact (1.00, 1.25), en creme, (1.00 to 5.00) and her fascinating eye preparations . . . Valaze Eyelash Grower and Darkener (1.00). Eye-shadow to match the color of your eyes (1.00), Persian Eyeblack (Mascara) including the new blue shade (1.50).

Helena Rubinstein's world-famous beauty preparations are on sale at the better department stores, drug stores and specialty shops in United States, Canada and Europe. But regardless of where you buy your Helena Rubinstein preparations, you are cordially invited to call at the Salons de Beauté for expert advice and written instructions designating the correct preparations for you to buy at your favorite store.

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ON HER DRESSING-TABLE

NO doubt, during childhood, we were admonished to eat the crusts of our bread, in order that we might acquire curly hair. If the hair were naturally straight, it is doubtful if any results of the early training are visible. Yet, even the proverbially "straight as a poker" variety of hair has a potential ability to curl.

The salon Gerardine, in West Forty-Sixth Street, in New York, is entirely devoted to developing embryonic waves. No waving machines are to be seen, and the curls that appear where no curls have been before are the result of stimulating care and constant training of the hair. The principal feature of the treatment is a clear tonic of the consistency of water. This tonic, "La Gerardine" is applied to the roots of the hair with a small brush, thus keeping the scalp clean and healthy and returning to the hair that elasticity and flexibility that is its, by natural right. Brisk brushing precedes the application of the tonic, and competent massage follows. Then, the tonic is sprayed on the hair as a dressing, and a wave is encouraged into place by deft twists of the comb. Within the course of a few months of consistent treatments, one discovers that the hair falls naturally into these waves after the shampoo.

FINGER TRAINING

La Gerardine proves an excellent dressing for hair in general, whether it is curly or potentially curly, since it lacks the drying quality of water and the sticky consistency of heavier setting lotions. An item that will be of assistance in using the tonic at home is also available at the salon. Its official title is the "artfinger," and it is so simple and ingenious that one wonders that it has not been thought of before. A strip of flexible steel has been covered with rubber and is used in place of actual fingers in setting or fashioning a wave. The hair, moistened with the tonic, is combed first in one direction, and the "artfinger" is placed where the wave is desired, held firmly in place with the fingers of the hand. Then, the

Gabilla's newest perfume is "Hossegor," named for a French beach, near Biarritz, and created especially for use in the open air; Altman

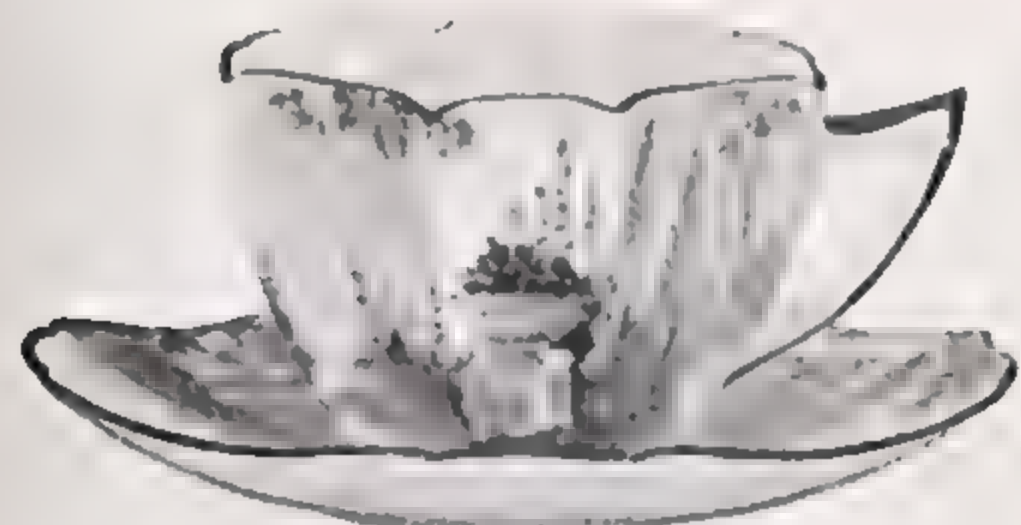
hair is combed in the opposite direction, and, when the device is removed, the impression of a distinct wave remains in the hair, like that of a water-wave created

by an experienced hair-dresser. Sachets are an important item in feminine equipment, and it is not always easy to discover exactly the right variety. Too, there is the complication of refilling them when their fragrance has departed. Grande Maison de Blanc, in New York, has a pleasant solution of this problem in the form of very small, flat sachets, scented with their perfume "Vierge Folle." Bits of blotter-like material saturated with the fragrance are enclosed in small and decorative envelopes, which are fastened with diminutive gold seals. These can be distributed liberally through the lingerie drawer and the boxes for gloves and handkerchiefs and left in hand-bags and overnight cases. The fragrance is so delicate that it blends with any other scent that may be used, yet it is sufficiently penetrating to last for some time. Furthermore, these sachets, which are sold by the dozen, are so inexpensive that it is no extravagance to throw them away and supply fresh ones when the perfume begins to wane.

POLISHED PERFECTION

Cutex has introduced three very successful new shades in liquid polish, created to suit differing preferences or complement different costumes. One of these is "Coral," in which the peach and pink tones of real coral are skillfully reproduced, for the woman who prefers delicately tinted nails. The second is "Cardinal," the true, clear scarlet of the Cardinal's robe, for those who cherish a flare of colour to the fingertips. The third is "Garnet," a veritable jewel shade that suggests itself primarily for evening use. All of these polishes are unusually clear and transparent, a virtue always to be sought, and they may be used with the assurance that they will not develop the brownish cast that sometimes appears in liquid polishes. They may be purchased at the toilet-goods counters of department shops throughout the country.

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A lovely English Tea Set from the renowned Shelley potteries of Longton, Stoke-on-Trent, England. Exquisite—and for 6 cups, 6 saucers, 6 teaplates, teapot, sugar bowl, and creamer—only \$38—to be found nowhere else in America!

Minton's Modern Salt Glaze Ware seems even smoother to the touch than the prized originals. Dinner Plates \$45 doz. Entree Plates \$42 doz. Tea Plates \$35 doz. After-dinner cups and saucers \$42 doz. An exclusive importation.

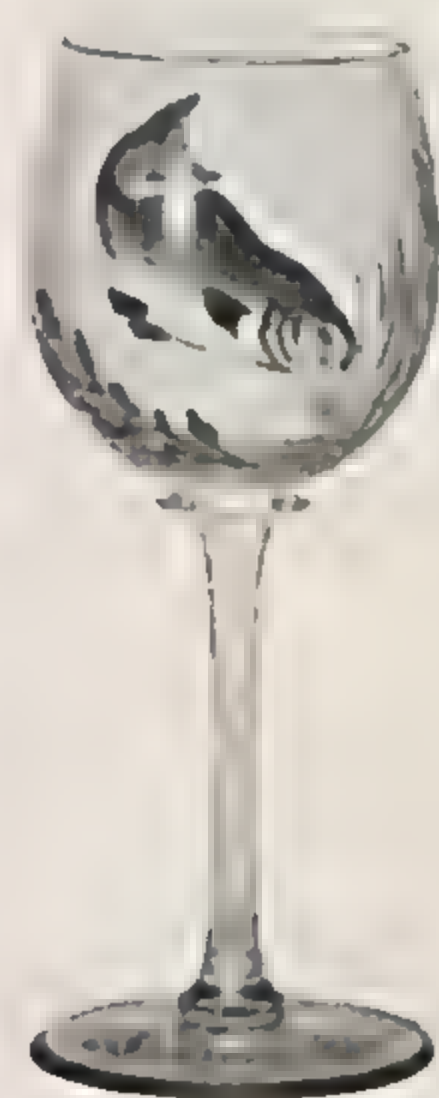


and this is why!

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Modern Lowestoft. Exclusive with Plummer! Dinner plates \$75 doz. Tea cups and saucers \$75 doz. Monogram, crest, or coat-of-arms extra.

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L U X U R I O U S T R A N S P O R T A T I O N



The trained and richly saddled mounts, which carried the fine flower of medieval nobility in the royal sport of Falconry, spelled supreme luxury in open-air travel of the middle ages

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No car among all the many Packard Eight models better expresses the joy of

open-air motoring than the slim and graceful Roadster—nor typifies more fully the slender beauty of the always-modern Packard lines.

Families owning more than one car find the Roadster a delightful complement to a distinguished Packard Sedan or Limousine. As an all-purpose car for the bachelor or the family of two it is both smart and distinctive. The roomy and comfortable

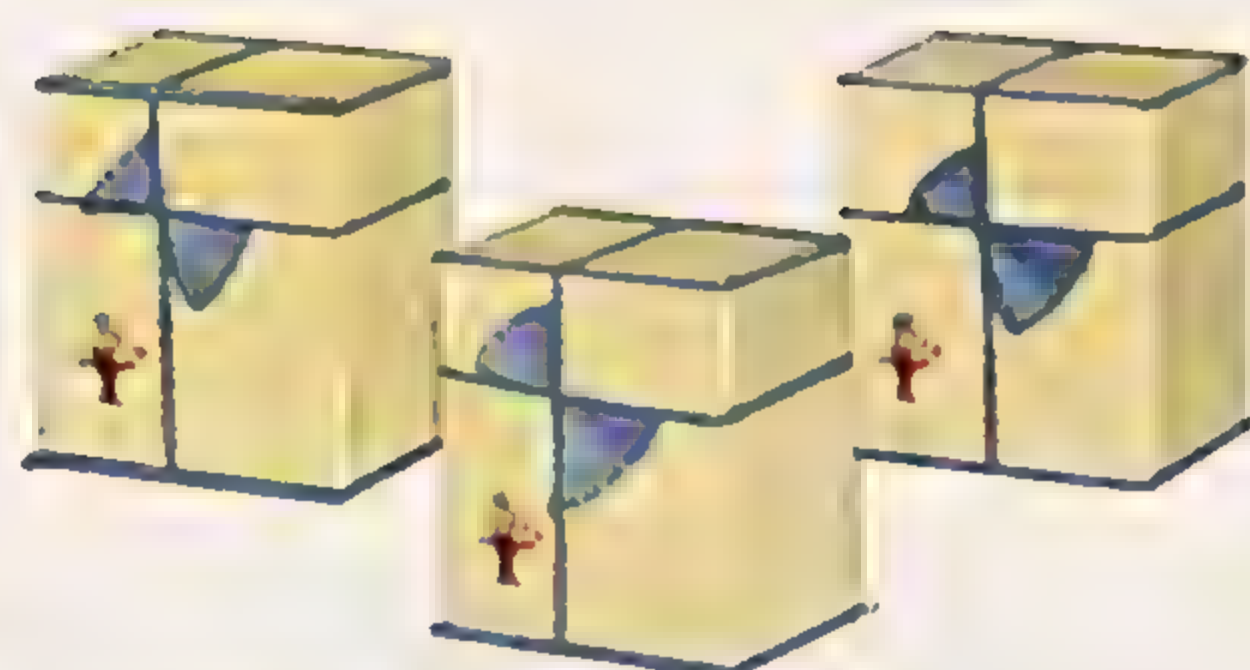
rumble seat provides for guests—the trim top and snug curtains can make it almost a Coupe in inclement weather.

Pictured below is the Packard Roadster on the DeLuxe chassis. It is also available in the Custom line and in the increasingly popular line of Packard Standard Eights—with a wide selection of colors, gay or modest, as you prefer.

PACKARD

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Jonteel Face Powder—with the never-to-be-forgotten fragrance—50¢ And with every box of this clinging velvety powder, a cake of *Jonteel Soap*, FREE.



That maddeningly elusive odor—*Shari Perfume*—comes FREE with every box of that aristocrat of powders—*Shari Face Powder*—\$2.50



A large tube of wonder-working *Klenzo Dental Creme*, only 50¢ — and with it, FREE, a bottle of stimulating, refreshing *Klenzo Liquid*.

TOILET ARTICLES



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THOUSANDS of value-wise men and women the country over observe this annual event in their Rexall Drug Store. During the month of June you can replenish your toiletry supplies and anticipate future needs at a great saving.

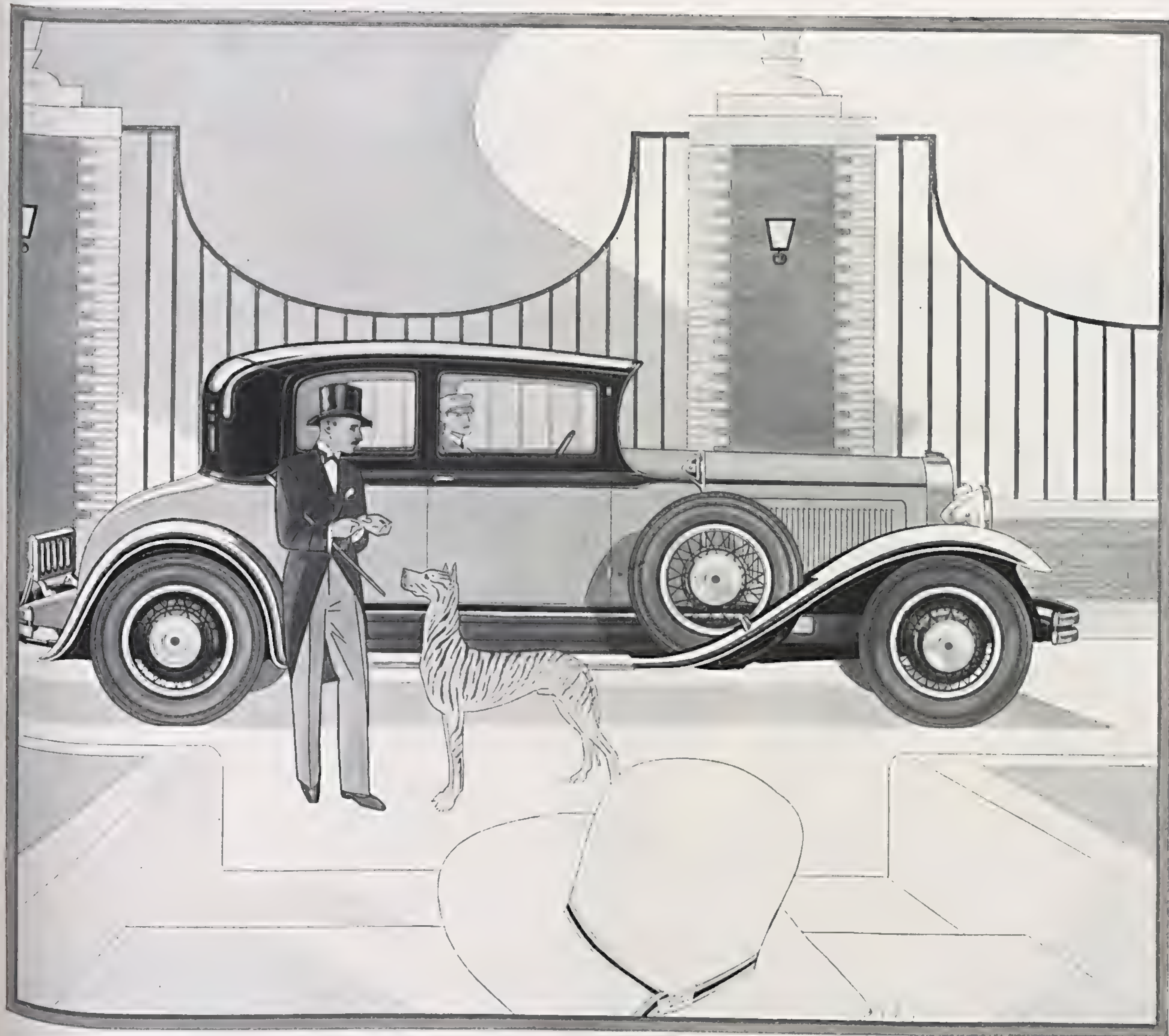
Cara Nome—Jonteel—Shari—Duska—Georgia Rose—and many other nationally advertised perfumes, powders, soaps and toilet aids that you know and

use—are to be had at tremendous reductions in your Rexall Drug Store during this toilet goods sale.

At all times, your Rexall Druggist is able to offer you superior values because he is part of a vast system of 10,000 individually owned Rexall Drug Stores—co-operating with the United Drug Company, the world's largest producer of drug store commodities. At this time in particular—by a special

arrangement—your Rexall store is able to offer even larger than usual savings on these well-known toiletries.

So, be sure to check over the needs of your bathroom and dressing table. Meet your present and future requirements now with quality toilet goods at startling economy prices in this famous Rexall June Toilet Goods Sale. Liggett's are also Rexall Stores. There is one near you.



President Eight Victoria for five . . 135-inch wheelbase . . Six wire wheels, trunk rack and Duplate safety glass standard equipment

Seasoned Eights—and the season's smartest! These great Eights are time-proved. They are champions. And they bear the 78-year-old honor mark of Studebaker. President, Commander, Dictator—these Studebaker Eights hold among them the greatest world and international records, and more American stock car records than all other makes of cars combined. You can own a Studebaker Eight for less than any one of 14 different sixes. But later, as a used car, it will be worth more than a six.

STUDEBAKER

Builder of Champions

SHALIMAR



Shalimar is the summit of perfection in perfume. No woman, however great her influence, however powerful her commands, can have a perfume more alluring! For Shalimar is a masterpiece of that great Guerlain dynasty of perfumers, whose perfumes rule the haut monde of Paris itself.

Shalimar is now issued in a new and smaller edition of the bottle so commended for its beauty. Twelve dollars and fifty cents. Other sizes: twenty-five dollars, thirty-seven dollars and fifty cents, seventy-five dollars.



GUERLAIN

PARIS • 68 CHAMPS ÉLYSÉES — MONTREAL • 60 CRAIG ST. W. — NEW YORK • 578 MADISON AVE
GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

GUERLAIN'S POWDER
IS AVAILABLE IN FIVE
LOVELY SHADES



SHALIMAR

GUERLAIN'S LIPSTICKS
HAVE A REPUTATION
INTERNATIONAL

YOUNG PEOPLE DRESS SIMPLY, BUT WITH ATTENTION TO LINES



FROCK No. 3062—One of the new printed cottons is used for this frock. It has a tied sash and a cape collar, set on in a pointed yoke-line in front. Designed for sizes 8 to 14

ENSEMBLE No. 3063—The jacket of the ensemble of shantung, two views of which are shown below, has a straight collar and set-in sleeves. Designed for sizes 8 to 14

ENSEMBLE No. 3063—A pleated section is inserted, front and back, in the skirt of this frock, and there is a contrasting insert at the scalloped neck. Designed for sizes 8 to 14

3062



3063

3063

DESIGNS FOR PRACTICAL DRESSMAKING

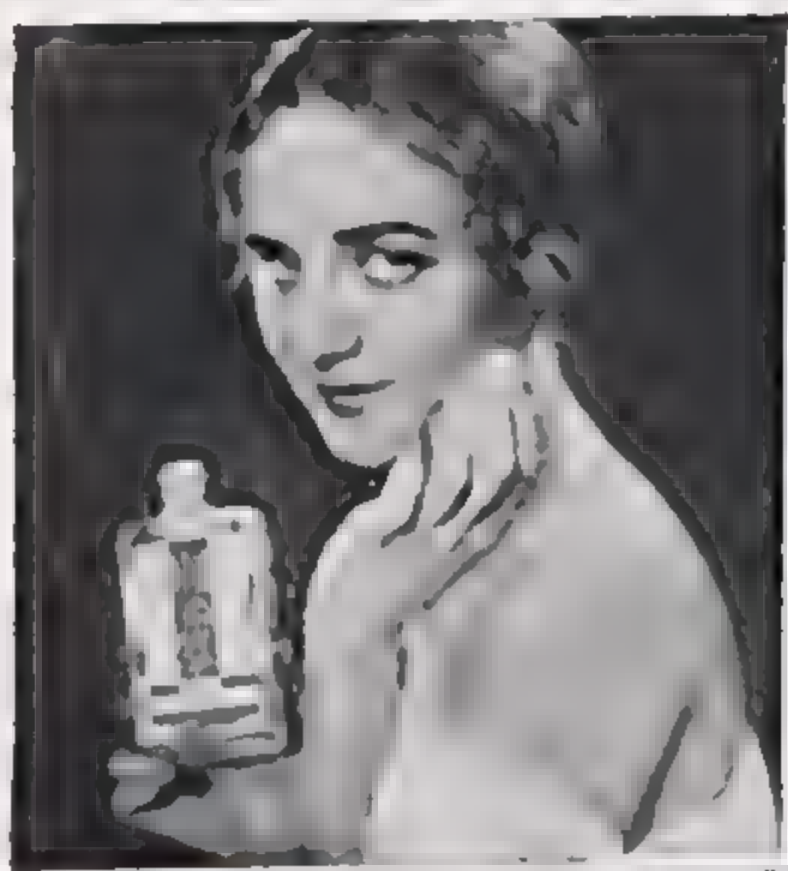
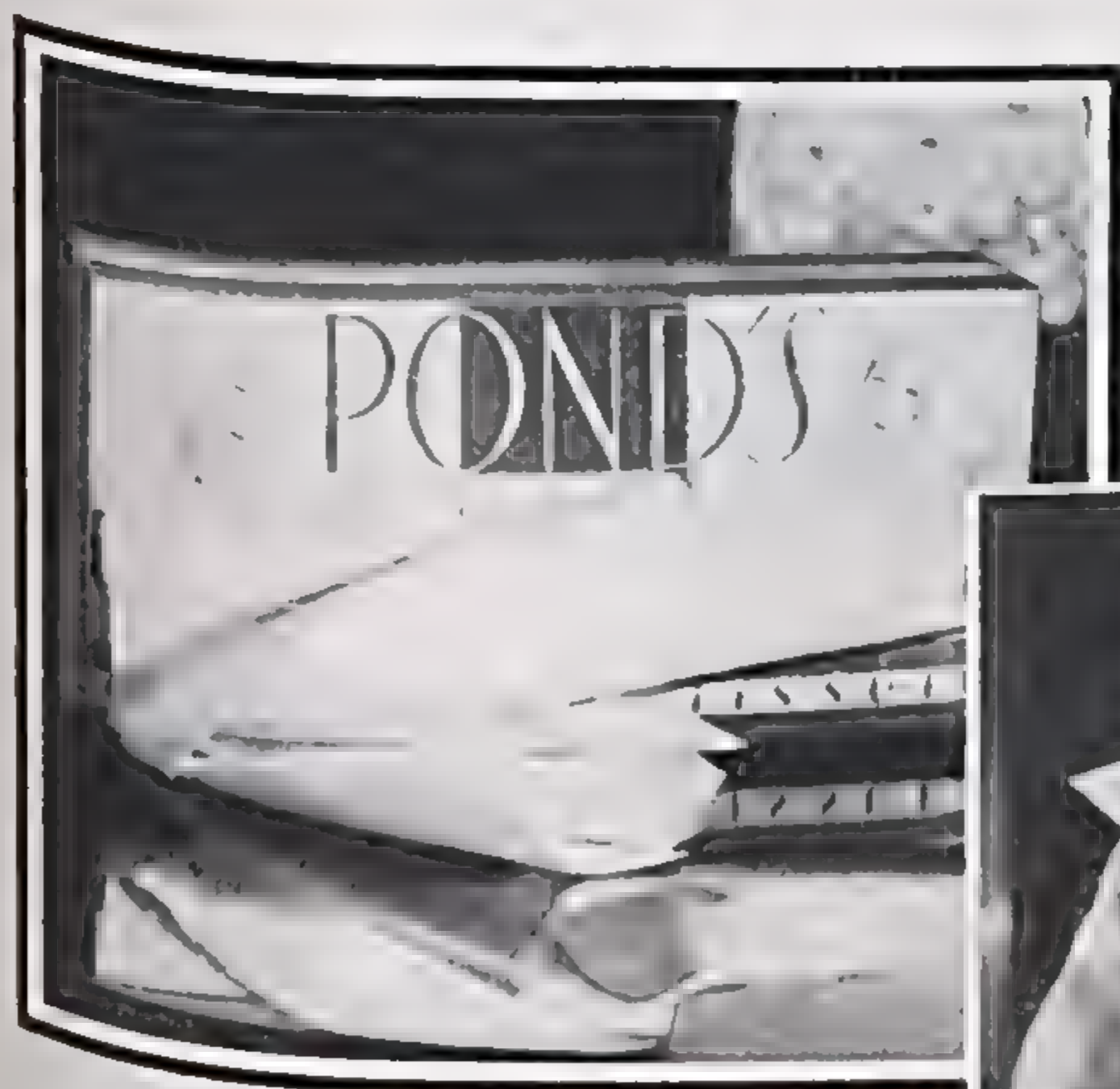
Your skin is more radiant

when you complete
your cream cleansing
this refreshing way

TO bring a more radiant beauty, a more exquisite bloom to your skin . . . follow each cream cleansing with generous use of these two delightful accessories prepared by the makers of the famous Two Creams.

To wipe away the cream, Pond's Cleansing Tissues are more luxuriously soft and fine than anything you ever used. Ample in size, they are so marvelously absorbent that, with the gentlest touch, they *lift off* cream and dirt, leaving your skin immaculately cleansed.

Enchantingly perfumed, Pond's Skin Freshener is the perfect mild astringent women have sought for years to banish that last lingering look of oiliness after cream cleansing. Scientifically compounded, this delightfully bracing tonic *has no drying effect* upon your skin; it acts so gently it is safe to use as often as you please. It tones and firms the skin; closes, reduces the pores; refines the texture; brings color to sallow cheeks; keeps you looking fresh and radiant as a May morning.



Pond's Cleansing Tissues come ready folded for use, in a charmingly ingenious modern box that keeps them always exquisitely clean and fresh. You pull them out two at a time, use and discard.

After every cream cleansing, soak a good-sized pad of cotton with Pond's Skin Freshener, and briskly dab your face, neck, arms, all over till your cheeks glow and your skin is fresh as a rose.



Charming young Mrs. ALISTER McCORMICK, of the distinguished Chicago family, is English by birth. Blessed with the matchless English complexion, she guards its rose-petal radiance with constant care . . . Following the modern method, she uses Pond's Cleansing Tissues, exquisitely soft and super-absorbent, as an important part of her cold cream cleansing. She says of these dainty Tissues, "They remove cream better than anything I have ever tried" . . . Equally indispensable she finds the exhilarating, gentle effect of Pond's Skin Freshener "a marvelous discovery to tone and tighten the skin and leave it free from oiliness and shine."



FREE OFFER . . . Mail coupon today for gift package of Pond's Cleansing Tissues and Skin Freshener.

POND'S EXTRACT COMPANY, Dept. A
110-F Hudson Street . . . New York City

Name _____

Street _____

City _____ State _____

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AN IMPORTED FABRIC

Camel Down

REG. U.S. PAT. OFF.

For Shipboard, Plane
or Flowing Road—where-
ever travel calls you—or
Summer greets the Fall,
a Coat to go with you
wherever you go—
At your favorite shop.

SOFT

SUMPTUOUS

FLATTERING



DEL MONTE-HICKEY
NEW YORK

IN CANADA: GOULD-SAMUEL & CO-MONTREAL

**CAREFULLY FITTED FOUNDATIONS ARE
REQUIRED BY THE MODE**



5275

COSTUME SLIP No. 5275
This slip of washable sat-
in has a circular skirt
and a fitted bodice. De-
signed for sizes 14 to 44



5275

COSTUME SLIP No. 5275
A plain version of the
slip shown above has
a round neck-line. De-
signed for sizes 14 to 44

5305
9796

PETTICOAT No. 5305
CHEMISE No. 9796—Cir-
cular petticoat; backless
chemise. Designed for sizes
26 to 38; chemise, 14 to 38



DESIGNS FOR PRACTICAL DRESSMAKING

She bags the
bouquets but
never a *Beau*



Something to it—There's
something to a dentifrice
that wins leadership in 4 years.
**LISTERINE TOOTH
PASTE, 25c**

MANY in Chicago society can remember when Mildred caught her second bouquet. The year was 1917. "Surely now, she will be the next to marry," they said, remembering the old adage. Everybody was marrying; war, romance and matrimony were in the air. It was almost a foregone conclusion that the groom would be one of the nice young men training at Fort Sheridan. But somehow or other, none of

them seemed interested in her after they really got to know her. The years rolled on . . . Mildred was still attractive, still catching bouquets. But there her luck ended. Matrimony seemed further off than ever. The truth was that Mildred repelled others without knowing why. And none of her friends had the courage to tell her.

You never have it?—*what colossal conceit!*

Surveys show that not one person in ten escapes halitosis (unpleasant breath). It may be absent one day and present the next. Its causes are many: excesses of eating or drinking, decaying teeth, pyorrhea, fermenting food particles in the mouth and slight infections of the gums, mouth, nose or throat, from which unpleasant odors arise.

Whatever the cause, halitosis is an unforgivable social fault. It is unforgivable because it is inexcusable. And it is inexcusable because it can be promptly overcome by the use of full strength Listerine, the safe antiseptic, as a mouth wash.

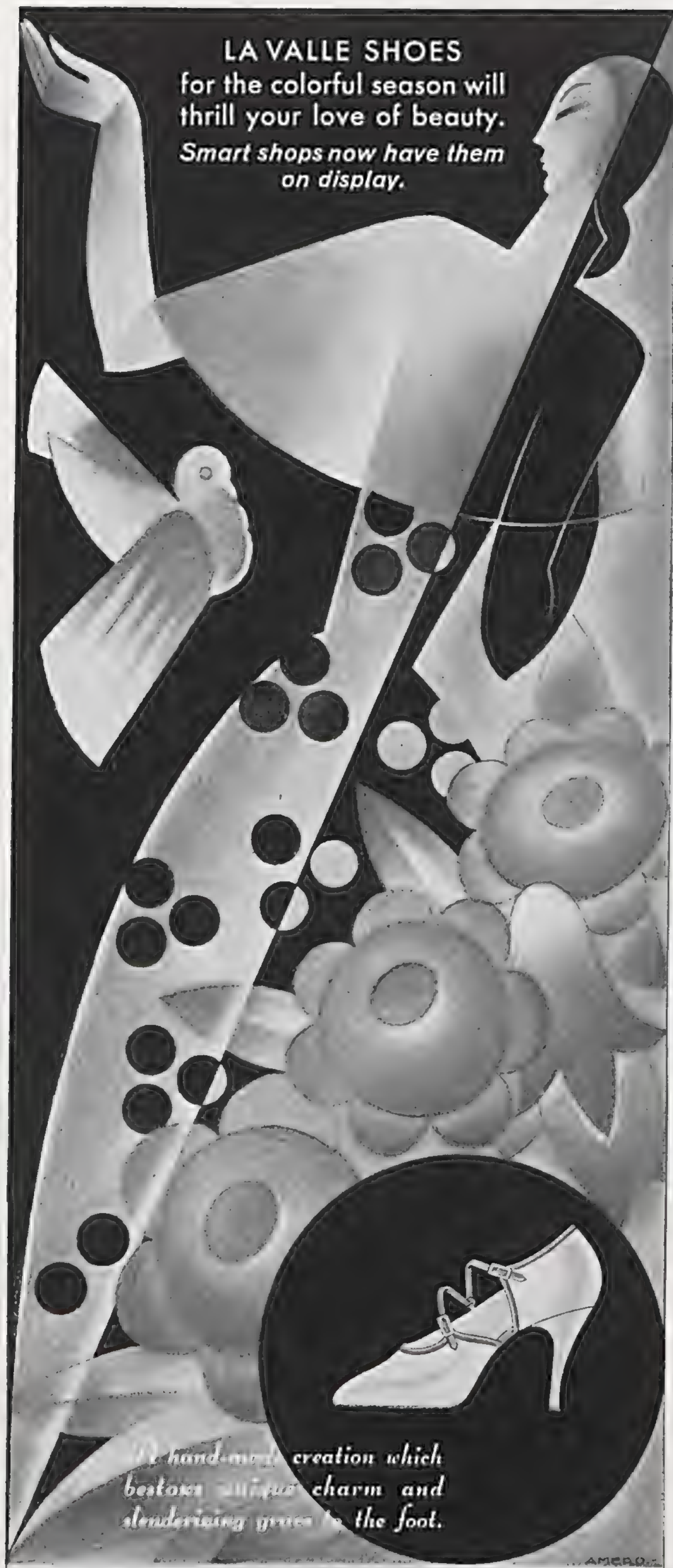
Being a germicide capable of killing 200,000,000 germs in 15 seconds, Listerine checks decay and infections which cause odors. Being also a

powerful deodorant, it promptly gets rid of the odors themselves. The breath is left sweet and clean.

Rinse the mouth with Listerine before any business or social engagement. Keep a bottle handy in home and office. It puts you on the safe, polite and acceptable side. Lambert Pharmacal Co., St. Louis.

End halitosis with **LISTERINE** THE SAFE ANTISEPTIC

LA VALLE SHOES
for the colorful season will thrill your love of beauty.
Smart shops now have them on display.



A hand-made creation which bestows unique charm and slenderizing grace to the foot.

LAVALLE

CUSTOM SHOE MANUFACTURER

632 BROADWAY NEW YORK



Evening capes: Chanel's cape coat with gold paillettes, Altman; tan net, embroidered in gold and silver; tan lace model; both from Bonwit Teller

CHIC IN MATERNITY CLOTHES

(Continued from page 83)

changed, it is still possible to achieve, sometimes to the very end, the effect of a normal figure. Not one's own figure, to be sure, and thicker than one might wish. But, still, one may look to the casual observer like thousands of others that pass on the streets. One should try to create the illusion of the naturally heavy figure, rather than be conspicuous for a disproportionate one. It is wise to study in the mirror as impartially as possible what is left of the wreckage and, accepting the unusual girth, to build out the rest to a good balance by means of one's dress. For example, if, as sometimes happens, the weight and worst proportions are high, while the hips remain comparatively narrow, a blouse with wide revers and a shirred and draped skirt may give a good balanced effect. Or, if the worst havoc has been wrought across the hip-line, a wrap-around skirt with a blouse of very ample surplice lines should be good. Again, if the bad curve is exactly at the waist-line, the real or suggested belt-line should come just below the worst prominence, and the unfortunate concavity beneath should be filled out by means of a circular peplum, a wide, loosely tied bow ostensibly part of the sash belt, or some similar device. Other ways and means for building out the rest of the figure to conceal undue prominence wherever it occurs will suggest themselves to one's ingenuity from the ordinary dresses and designs seen in the shops and illustrated in the magazines.

A time-honoured and extraordinarily becoming way to secure the desired straight up-and-down effect is by means of a suit with a hip-length coat of tuxedo cut, opening over a blouse with a frill, tie, or similar soft, broken line in front. The present vogue for

pastel silk suits makes this an easy and pleasant solution for the summer, and it may be carried out for the spring or autumn in fine wool crêpe or other thin supple materials suitable for both outdoor and indoor wear. Such a short coat may be made to match any dress, without its purpose being conspicuous, since we have become so accustomed to seeing the cardigan effect everywhere that we scarcely notice such a jacket. In the evening, the cocktail coat, although its popularity is well on the wane, suggests a simple jacket for the dinner-dress. These short coats and jackets have one great advantage over even the most successful dress: they cover, or rather break, the bad line across the back of the hips, which is generally neglected, although it is often as revealing as that across the front.

There are other concealing lines to look for in selecting maternity dresses for the longer skirts and greater elaboration of the so-called "new" designs make them as adaptable as the waistless oblong mode of the past few years. A long cape dropping from the back of the shoulders and falling to the waist or below, according to the needs of the individual figure, is particularly smart at the moment and forms an excellent shield for the back that has become too broad. Attached scarfs are, of course, the age-old adjunct of maternity dresses, but they are not the panacea they are generally considered to be, for such floating ends of material must be cleverly attached to the gown, or they become simply unnecessary appurtenances. Also, they must be fairly wide and fall well below the ugly curves they are especially designed to hide, or they merely accentuate them. (Continued on page 100)

All the natural pride of owning Gorham sterling is yours for a modest expenditure

THERE is both pride and pleasure in owning Gorham sterling table silver. You weave a spell of beauty, well-being—even luxury about your table. For a very modest sum it is entirely possible to own this lovely and distinguished Gorham sterling which has been the choice of the most discerning families for generations.

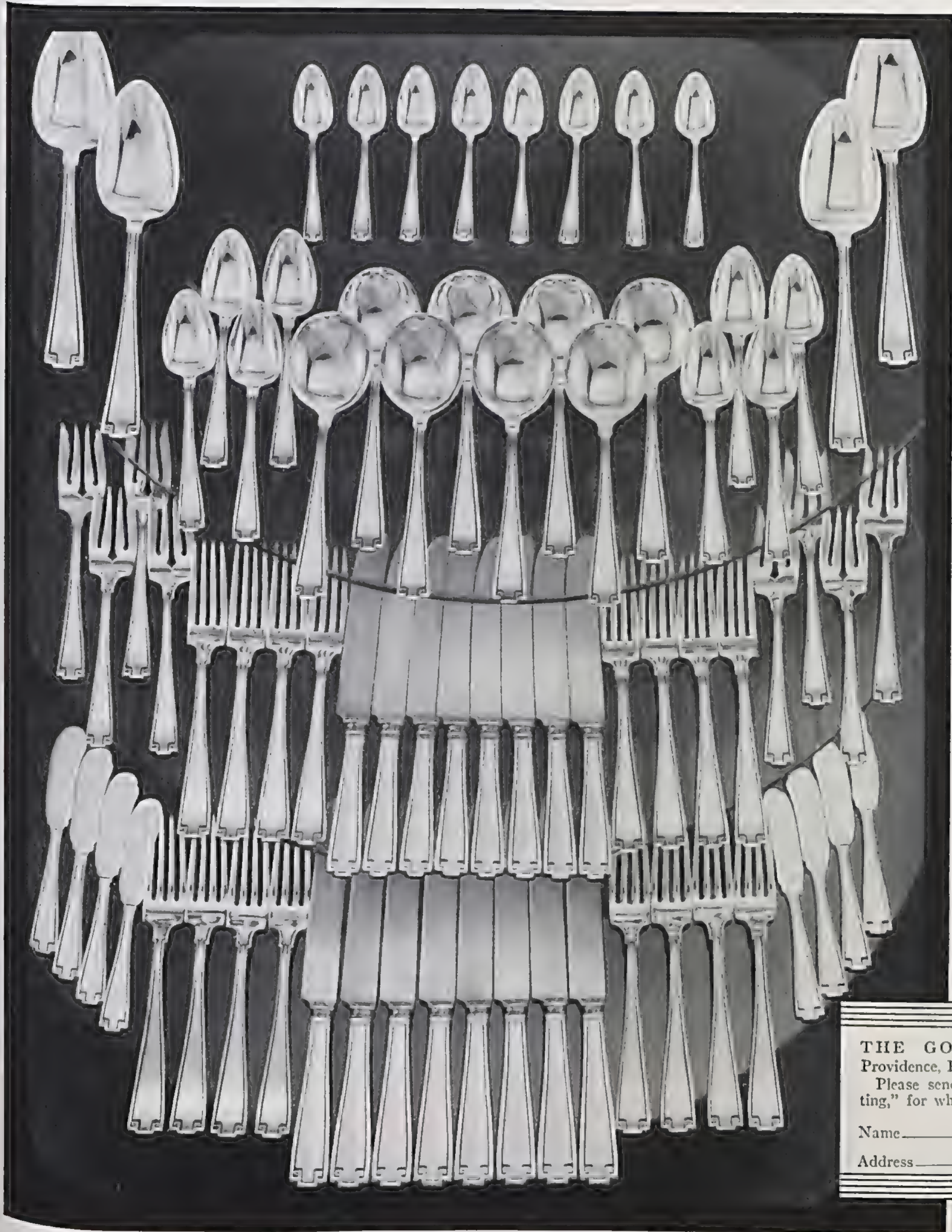
A complete service for eight, 76 pieces, can be had for less than \$218. The beautiful Etruscan



**A COMPLETE SERVICE FOR EIGHT
MAY BE HAD AS LOW AS \$218**

pattern illustrated below actually costs \$234.

The established jeweler in your city will be glad to show you a wide variety of exquisite Gorham patterns in table silver, as well as many beautiful hollow-ware pieces in harmonizing designs. A new book, charmingly illustrated, written by Lilian M. Gunn, well-known authority on the etiquette of entertainment, is now ready. Fill out and mail the coupon below.



THE GORHAM COMPANY
Providence, Rhode Island...Dept. H-10
Please send "The Art of Table Setting," for which I enclose 25¢.

Name _____

Address _____

STEICHEN

REPOUSSÉ

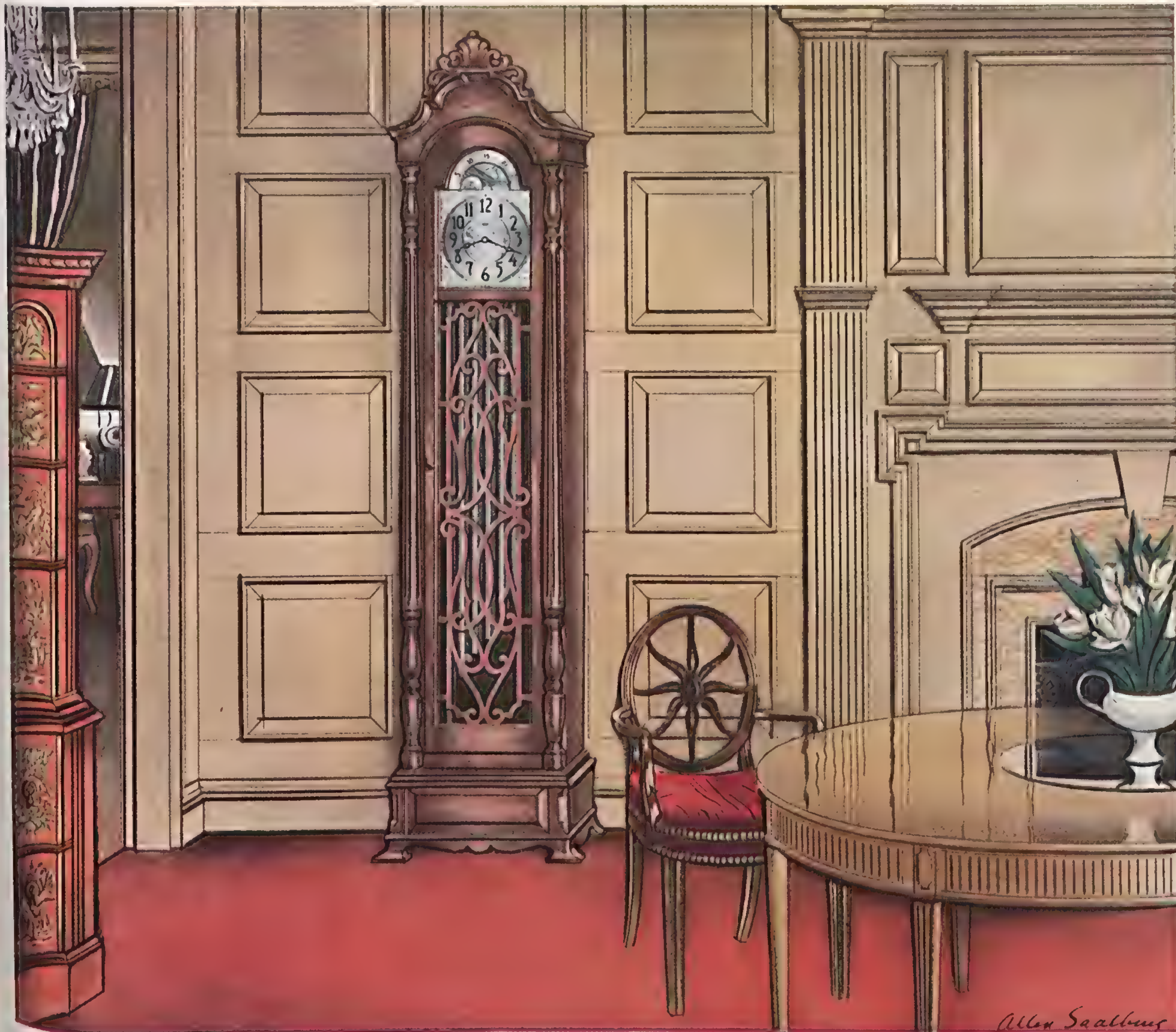
*gives sculptural quality
to this rich tea service*

Antique in origin, but modern in feeling, the art of repoussé defines beauty with careful modeling of raised surfaces . . . with interesting lights and shadows. This delightful tea service by Reed & Barton is notable for its finely-executed repoussé design. Your jeweler will gladly show you the pattern—No. 575A.



Linen, courtesy of Mossé, Inc. Accessories, courtesy of Miss Higgs, Inc.

REED & BARTON
TAUNTON, MASSACHUSETTS
 STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE
TRADE MARK
 TAUNTON, MASS.  NEW YORK, N.Y.
STERLING



Allen Saalburg

**Hepplewhite might
have created this
distinguished chim-
ing clock—except
for its Telechron
electric motor!**

THE LONDON CABINETMAKER, who gave his name to some of the finest furniture of all time, would willingly stand sponsor today for clocks like Middlesex, above. Its design is true to the very best Hepplewhite traditions. Its case of choicest Honduras mahogany has been carefully wrought, and hand-rubbed to a rich, mellow luster. Above its elaborately etched dial, a moving moon waxes and wanes with the days of the month. And every quarter-hour, from deep inside, comes the delightful melody of a full Westminster chime. • Such things George Hepplewhite could understand. But not the uncanny accuracy of the time that this clock tells! Or the manner of its movement! For every Revere Clock is equipped with a patented, self-starting Telechron motor. Once set, and connected with the nearest electric outlet, it will mark the minutes unerringly for days, weeks and years on end. Its precision is assured by a Telechron Master Clock which controls current flow at the power house. And all the annoyance of winding and regulating is ended! • Middlesex, with Westminster tubular chimes, stands 78 $\frac{1}{4}$ " high and is priced at \$130. At the right is R-630—a Colonial design in mahogany and bird's-eye maple. 14 $\frac{1}{2}$ " high, with Westminster chimes, it sells for \$62. There are many other Revere Clocks, priced from \$40 to \$1200.* They are illustrated in our booklet, "Observatory Time." Write for it.

Revere Clock Company, 430 McMillan Street, Cincinnati, Ohio.

**The Warren Telechron Co., of Ashland, Mass., manufactures a full line of non-striking clocks at prices up to \$55.*



*Revere
Clocks*

**with Telechron
electric motors**



"Bed, bed, delicious bed" . . . "MORNING," by ELIZABETH PAXTON

"BED, bed, delicious bed . . . The heaven on earth for a weary head." So runs an old rhyme that dates back farther in the anthology of sleep than even the ancestral fame of Wamsutta Percale.

That there is such a thing as perfect comfort on this otherwise none-too-perfect earth can be

proved by anyone who will make a bed with smooth, cool pillow cases and long, deeply turned sheets of Wamsutta Percale.

Stretch out into its drowsy depths. "Bed . . . Bed? . . . What was that rhyme?" you'll start to think. And the next thing you know it will be morning.

WAMSUTTA MILLS, Founded 1846, New Bedford, Mass.

RIDLEY WATTS & Co., Selling Agents, 44 Leonard St., N. Y.

WAMSUTTA PERCALE

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

SHEETS & PILLOW CASES



Nestle

WAVE
for
STYLE and
COMFORT

Nestle Products

All Nestle products are made in the famous Nestle Laboratories, of finest materials under expert supervision



NESTLE PERMANENT WAVE *The Secret of her Charm*

ADMIRING EYES center on her—fluent tongues turn pretty phrases in praise of her subtle charm—and a thousand women are envious! ▶ Yet how simple is the secret of this loveliness! Every woman could have it—if every woman only insisted on the genuine Nestle Permanent Wave! ▶ Perfection in permanent waving—achieved by its originators! Individual tests of each head of hair—a treatment specially adapted to you. ▶ And—comfort! In perfect comfort, deft fingers—trained in the system that smart women, scientists, beauty experts everywhere recognize as the finest—shape your hair into glorious, natural permanent curls! ▶ Insist on the genuine Nestle-LeMur Permanent Wave Supplies. With a Nestle Permanent you capture for your very own the subtle charm you've always envied. Available on Nestle Circuline, Nestle Croquignole or Model "A" Triplex machine. ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲

THE NESTLE-LEMUR COMPANY
New York

Mrs Franklin inc.

... presents for casual country wear the lightweight flannel coat, with exquisite hand work edging and inserted bands. The charming little beret and pouch-bag are made to match ... an ensemble in white or pastels, to harmonize with your new Franklin sweater suit or your sleeveless sports frock. The resort shops of Mrs Franklin Inc. open this month.



NEW YORK • 16 EAST 53rd ST. • PHILADELPHIA • 260 SOUTH 17th ST.
CHICAGO • 132 EAST DELAWARE PLACE • PALM BEACH
BOCA RATON • BAR HARBOR • YORK HARBOR • WATCH HILL

CHIC IN MATERNITY CLOTHES

(Continued from page 102)

With some such ideas and principles as these in mind, it is not at all necessary to make one's choice from the actual maternity dresses, designed as such. Most women feel smarter and less self-conscious in an ordinary gown that chances to lend itself, with a little readjustment, to the immediate purpose. Such dresses are not difficult to find, even ready-made, for, although one must have a larger size than usual, it is surprising how useful even the extra width across the back, on the shoulders, and at the armhole will be. In a size thirty-eight or forty, for example, when size sixteen or eighteen is ordinarily worn, refitting will, of course, be necessary, but not so much as one would expect, except in the armhole and the width of the sleeve itself. The blouse of a maternity dress must be loosely fitted, partly to allow for the increased bust measure and the extraordinary pull and strain from below and partly to provide a better balance for the lower part of the figure. Many a smart model can be converted into that rara avis, a good-looking maternity dress, by lifting or lowering a peplum or bolero so that an ugly curve is hidden or by some similar device suggested by the model itself. A bolero or Eton jacket line, real or suggested, is particularly successful, and so is anything reminiscent of the old-fashioned long "jabot." People disagree as to the success of a surplice blouse at this time. It may be made more youthful and becoming if it is allowed to cross very low, below the bust, and a lingerie vest is worn in the low V neck. A vestee comprised of rows of narrow, ruffled, Valenciennes lace edging or anything that gives an effect of soft irregularity is better for this purpose than a flat, wide piece of lace or fine embroidery.

FOR EVENING WEAR

For evening dress, the problem of concealing the bad proportions is somewhat easier, as such gowns, even though only dinner-dresses are needed, may be more flowing and elaborate and still be smart, and laces, fringes, draped chiffons, and delicate crêpes lend themselves to the purpose more obligingly than do daytime materials. It is better, however, for several reasons, to wear a high décolletage—partly, of course, in order to keep the gown (and incidentally oneself) as inconspicuous as possible, but also in order to hide the veins and glands of the bust, which usually become unpleasantly prominent, especially as the weight and strain increase. Recently, sleeves have become rather usual in informal dinner-dresses, and this vogue, too, might well be taken advantage of, as sleeves offer a better balance than bare arms for the disproportionate figure, particularly if they are wide at the bottom, flowing gracefully away from the wrists. If, instead, a jacket to match is preferred, it should be somewhat longer than usual, more like the cardigan in length, in order to break the back line against which one must be ever on guard.

For outdoors wear, coats are a god-send, and, in this respect, the winter baby makes life simpler for her mother than the summer one. A full-length, pliant fur coat is a joy, forming as it does a becoming cover-all that can not be improved upon. Between seasons, the cloth coat with the long cape in back, popular this year, is ideal for most of the period, but, if the coat is to be worn to the bitter end, it is better to choose one with a wide shawl collar of long-haired fur or a wide tuxedo collar of short, supple fur in the rippled, circular effect, with wide, elaborate

cuffs to match. These cuffs offer the best sort of camouflage both when one is walking with the arms at the sides and when one is seated with the hands in the lap. In midsummer, the over-worked ensemble of a thin coat over a sleeveless dress may be resorted to for wear in extreme heat, as it is as enduring as a coatless street dress. Printed silk in a small, restrained design, not too dull, will look cool on a very hot day when every one else at the country club is in a sleeveless tennis frock, and the print will be suitable for street wear, as well. A dress and longish coat of some thin material, such as crêpe elizabeth in a dark colour, will be useful for almost any outdoor summer occasion during the last few weeks.

"FOUNDATION GARMENTS"

As for underwear, no expense should be spared in selecting what are so coyly called "the foundation garments," for, although they must be comfortable and correct from the standpoint of the health of both mother and child, they may still have good lines, and, to ensure this, the most artful fitting and the best silk elastic webbing are necessary. A long brassière that comes well down over the corset and is anchored there by garters reaching to the stockings gives the best and straightest line and will be found the most comfortable in the long run. Smoothly fitted undergarments with flat front bloomers or step-ins go far to give the best possible effect to the maternity dress worn over them. These must be larger than the wearer usually needs, and, often, it proves wise to have them made.

The matter of comfort is of primary importance, for no woman looks her best, even under the most favourable circumstances, unless she feels perfectly at ease in her clothes. Therefore, although the undergarments must be sufficiently tight, the outer garments must be sufficiently loose. It is, perhaps, the most common fault of maternity dresses to be too tight across the hips, in the hope of giving an appearance of slenderness—a vain hope, at best. The too-tight hip or belt-line is sure to betray an ugly arc, and, unless the dress swings fairly freely from the body, the wearer will look as wretched as she feels, the wrinkles in the straining material and her nervous twitching at the skirt as she rises or seats herself calling attention to the very lines she wishes to obscure. Freedom of movement within one's clothes is everything at this time, for the sake of comfort, as well as appearance, and the clothes should be adjusted with this in mind. For example, the vestee worn with a low V neck is better kept separate from the dress and pinned to the brassière at each corner with minute safety-pins, even though it is an integral part of the gown. This not only allows the dress more freedom, but it will leave the V of the neck as adjustable as the belt-line, for it responds almost as much to the changes in the figure. Incidentally, it is wise to remember, in connection with a surplice member, in connection with a surplice or V-line closing, that it should not be secured with a jewelled pin, for as the figure expands, the dress is crossed lower and lower and the old pin marks will have marked the material above.

Another precaution for one's comfort is to be sure that all of one's dresses are easy to put on and adjust, with a series of hooks and eyes at the belt-line, proper slips, vestees of sufficient width, and everything ready to step into. A good fitter or dressmaker will know all the tricks of this trade and can arrange one's wardrobe so that it will need little (Continued on page 126)

HELEN MORGAN



Persuasive Priestess of the Blues..

HOW lovely she is, this Helen Morgan who so gently and yet so irresistibly persuades us to sorrow. *Why was I born?* she moans in her rich, soft voice . . . and who would leave her to weep alone?

Certainly not the captivated audiences who thronged to see her in *Sweet Adeline* during the past season, and were swept so enthusiastically along the current of her woe!

Crooning her melodies with the restraint and subtlety of the true artist, Helen Morgan invariably wins the tribute of warm response. A tribute paid to her genius, and to her charm as well . . . her poise, her grace, her compelling beauty. Seated with casual intimacy atop the orchestra piano, a flood of light on face and neck and arms, she is a joy to look upon—

Flawlessly lovely skin, you may be sure. A skin cared for with Lux Toilet Soap! "It's really a wonderful soap," she says. "It keeps my skin smooth and fine. And of course that's *important*."

So many stage stars agree with this engaging actress about the value of Lux Toilet Soap in keeping skin lovely that at their request it is always in the dressing rooms of theaters all over the country—in 71 of the 74 in New York!

The Broadway stage stars, you see, like 9 out of 10 screen stars, find that Lux Toilet Soap gives just the gentle skin care that is so necessary. *You* will want to try it for your skin! And you can enjoy the luxury of this fragrant white soap for just 10¢ a cake! So order some at once and begin today.

HELEN MORGAN turned to the theater only after seriously considering several other careers—including, it is said, taking the veil! She began her life on the stage very modestly—in the chorus of *Sally*. But her distinctive talents and personality, displayed thereafter in *George White's Scandals*, *Americana* and *The Grand Guignol*, carried her swiftly to the brilliant success of her appearance in *Show Boat* and this season's *Sweet Adeline*. Miss Morgan has also achieved distinction as a night club hostess and entertainer.



Carlin Comforts for the very young

TO be born with a silver spoon in one's tiny mouth may have signified luxury in the days gone by . . . today's young aristocrat opens a blue eye upon a bower of loveliness a prince might envy!

The Carlin bassinet is fitted out to the last detail of baby comfort and luxury. It is as different from the usual stock bassinet as one's own baby is from all others!

You may choose from a myriad of exquisite covers and blankets, pillows and cases . . . and they all have their practical side. Carlin Comforts are fashioned of that rare quality of materials and lasting workmanship which withstand the cleansing essential to baby accessories.

A booklet illustrating Carlin Comforts for the bedroom and boudoir and for travel as well as for the nursery, will be sent without charge upon request.

Carlin Comforts, Inc.

NEW YORK . . . 528 Madison Avenue at 54th Street
CHICAGO . . . 662 North Michigan Avenue at Erie Street

SAN FRANCISCO

I. MAGNIN & CO., Grant Avenue at Geary

FASHIONS of the SECOND EMPIRE

(Continued from page 85)

simple crêpe frock contented itself with less than fifteen; organdie, which lends itself naturally to frills, demanded at least eighteen, tarlatan was not to be satisfied with less than twenty-five, while one famous ball gown of white satin worn by the Empress Eugénie had a hundred and three tulle flounces on its voluminous skirt! One feels small wonder that a thousand yards of tulle was but an ordinary requirement for a single frock and that the American sewing-machine became an indispensable part of the equipment of the French couturier. When one remembers that these fragile gowns of tulle or gauze could, as a rule, be worn but once and that the Empress herself often retired to don a fresh one in the course of a single ball, one may admit that it is not without reason that this mode of the Second Empire, despite its tendency to simple fabrics, is considered one of the most extravagant modes in the history of fashion.

These many flounces did not necessarily match either the gown or one another in colour or in fabric. On a Chinese gauze of a delicate corn colour, for example, might be flounces of equally delicate mauve gauze edged with three rows each of narrow black velvet ribbon, while, on another gown, alternate flounces of grey silk and rose silk might appear or a combination of grey taffeta with green taffeta or gauze in as many shades as there were flounces. Pink muslin might be flounced with muslin combining white with pink to match, while black lace might go with anything, and white tulle was equally adaptable. In heavier fabrics, of course, the number of flounces and their fulness were less, and, sometimes, they took the form of three or four skirts of diminishing length worn one above the other, though, in general, the true flounce was preferred.

THE REIGN OF PETTICOATS

The great distinction between these wide skirts of the nineteenth century and those of the eighteenth—aside from the flounces—was the unbelievable number of petticoats worn by the nineteenth-century beauty even after the true crinoline had given place to the hoop of whalebone or steel, which, with the blissful unreason of modes, was still known as the crinoline. The hoops of Marie Antoinette had been set in the very petticoat that appeared at the front of her gown. The lingerie of the Second Empire, on the other hand, consisted of long drawers edged with lace, which had been adopted with the sheer frocks of the First Empire and were essential for a different reason with the wide ones of the Second Empire; a close flannel petticoat for cold weather; and a series of long petticoats. This began with an underpetticoat, stiffened with horsehair and cording and often by the insertion of pleated straw in the hem; a second petticoat of wadding and whalebone; then, a stiff white petticoat with starched flounces of embroidery; and, over it, two flounced petticoats of embroidery. These lighter petticoats were usually put into a single band, and they remained long in favour, contributing much to the airy daintiness characteristic of the Second Empire mode. The underskirts of wadding, horsehair, and whalebone, however, were intolerably heavy, and the brilliant inventor of the steel hoop eventually profited by the fact, at the rate of three-quarters of a million francs a month and the gratitude of the world of fashion.

These steel hoops, the best of which weighed but half a pound, were made

up of diminishing circles of steel wire, set one above another to the number of about twenty-four and held together by wide tapes running from the top to the bottom of the skirt. They widened gradually from the slim waist-line of the day, giving a slightly rounding hip, and, assisted by ever-widening flounces, attained a veritably stupendous size at the bottom. They were, as might be surmised, extremely unwieldy garments, and a second benefactor of the world of fashion was the Frenchman Delirac, who invented the so-called *crinoline magique*, the size of which could be increased or diminished by a pressure of the hand, an effect that must, one imagines, have suggested a peacock spreading its tail. At a later day, when the crinoline had passed into history together with the régime that perfected it, the following entertaining account of the difficulties it imposed on the world of fashion was written by Madame Carette, who, as one of the notable members of the court of the Empress Eugénie, had known it intimately in its prime:

A MEDLEY OF STYLES

"The style of dress, which prevailed during the first years of the Empire was truly remarkable. The fashionable ladies of to-day, who like to make themselves look as slim as possible, would be horrified if they had to appear enveloped in such a mass of material, which being further held out by a steel framework reached such a circumference that it was almost impossible for three ladies to sit together in one small room. The whole dress was built up of judiciously adjusted draperies composed of fringes, ruches, laces, and pleatings and ended in a long train, which made it difficult to move about in a crowded room. It was a mixture of all styles—Greek models were associated with panniers of Louis XVI's time; the basquine, worn by the Amazons of the Fronde, with the hanging sleeves of the Renaissance. It must have been more difficult then, I imagine, to make one's self look attractive, and, in order to preserve some charm of appearance, it was necessary to watch one's every movement carefully, to walk with a gliding step, and to supply the elegance lacking to the outline by a certain yieldingness of the figure." (Madame Carette, it should be remembered, wrote in a period which had outgrown the crinoline and looked upon it with that scorn which we are wont to bestow on the modes of the too-recent past. To us of the present day, the modes of the earlier Second Empire seem to have had far more grace and distinction of line than the modes that succeeded them.)

HUSBANDS WERE PATIENT

"In looking at the pictures of that time, one understands that it only required a mischievous hand to exaggerate some of the features—and the caricature was complete! Grace and distinction, words of which we know nothing nowadays, were then the marks of an insuperable barrier between the classes. No doubt, for a clever woman, it was possible to turn all this marvellous attire to the advantage of her person. It was not easy for a woman to walk with such a mass of material to carry along with her, and the slender figure rising from the midst of these voluminous surroundings must have looked as if it had no connection with the rest of the body; but, as (Continued on page 110)



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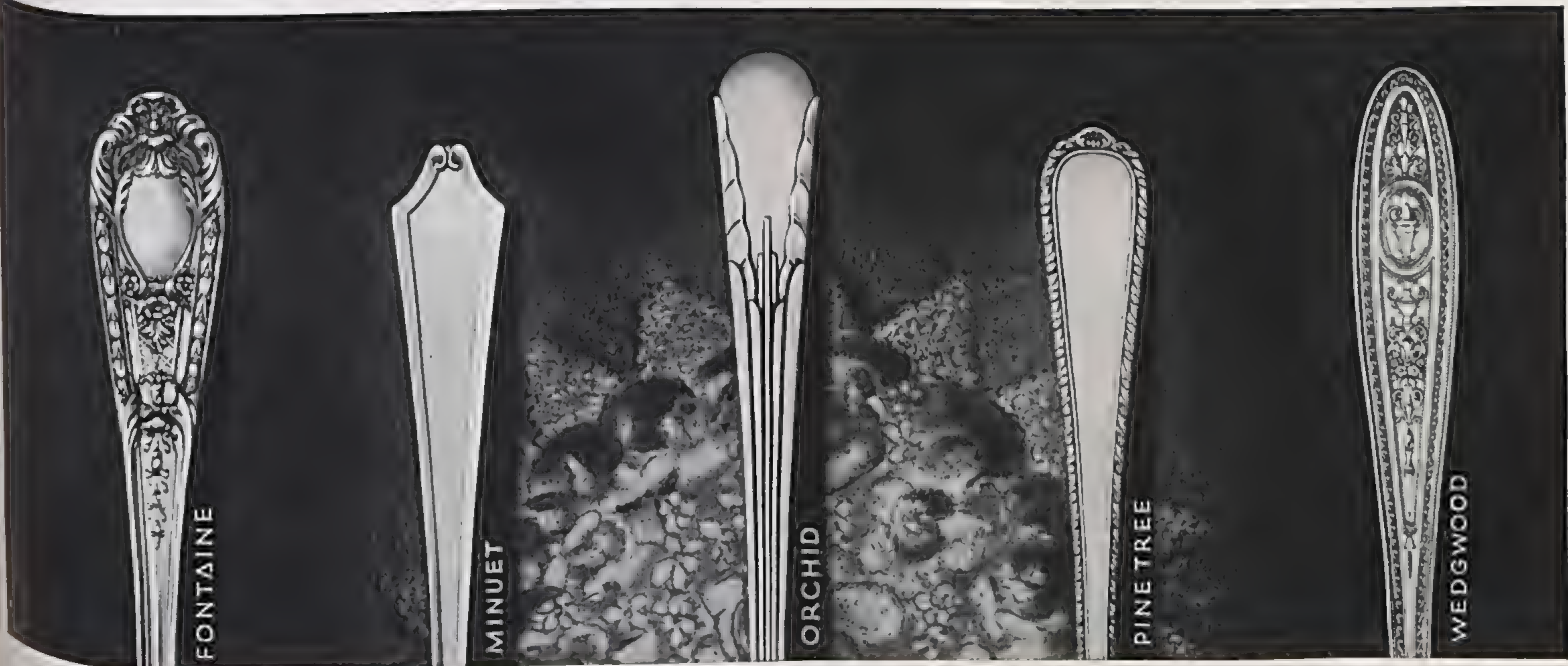
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FASHIONS of the SECOND EMPIRE

(Continued from page 108)

to sitting, it was a pure matter of art to prevent the steel hoops from getting out of place. To step into a carriage without crushing the light tulle and lace fabrics required a long time, very quiet horses, and a husband of extraordinary patience! To travel, to lie down, to play with children, or, indeed, merely to shake hands with them or take a walk with them—these were problems which called for great fondness and much good-will for their solution. It was about this time that it gradually went out of fashion for a man to offer his arm to a lady when he wished to accompany her."

These immensely wide skirts with their countless flounces of tulle and similar light materials had yet another defect more serious than their unwieldiness, especially in those days of open fires and candle-light. They caught fire on the slightest provocation, and when they did so left slight chance to their lovely wearers. Fortunately, the cigarette had not at that time acquired the feminine following which it has to-day, but, even in those far-off days, it was not unknown in boudoirs and behind closed doors. Thus, no less a person than the Archduchess Mathilde was fatally burned from trying—somewhat in ostrich fashion, it must be admitted—to conceal a lighted cigarette in the gauzy flounces of her gown when surprised in the act of smoking. Clearly, this is no moment to revive *in toto* the modes of the Second Empire, even though the element of concealment would most assuredly be lacking.

Despite all its dangers and inconveniences, however, this vast and flounced hoop-skirt remained for a decade the invariable attire of the woman of fashion—historical drama and the opera, even to the "Nibelungen Lied," were costumed in the crinoline—and it was yet another decade before it really passed from the mode, though both the Empress Eugénie and Queen Victoria sought to bring about its retirement as early as 1860. Not for some years, however, did their efforts result in more than certain modifications of form tending toward the 1880 mode or the occasional abandonment of the hoop. The mode launched at Longchamp in 1860—for modes were launched at Longchamp even as long ago as that—was distinguished by the entire absence of the crinoline, but it was a matter of years before that mode found general favour. Meanwhile, costumes minus the crinoline appeared from time to time at social functions. A Paris newspaper of a later date, for example, gives the following description of a costume worn at a certain social function:

"A white gown with alternate bands of tulle and satin; above this, a skirt of silver tulle with wreaths of roses and spangled with little stars or dots of black velvet; a very long black velvet train edged with satin; a belt of emeralds and diamonds; hair dressed à l'Empire and powdered with gold; a knot of black velvet and diamond aigrette in the hair; no crinoline."

THE ROYAL TRAIN

Very long trains are characteristic of the court dress of the Second Empire, in keeping with the distinction and splendour that Napoleon III. and Eugénie always sought to give to their court. As worn by the ladies of the court, these trains were a sort of over-drapery for the skirt, starting from the side front and extending in sweeping length at the back. The true court manteau falling from the shoulders was reserved for the Empress

Eugénie herself and was never worn by lesser mortals.

The characteristic effect of the Second Empire mode, as has been said, was slim and youthful with a delicate purity of outline. To attain this effect, the mode depended somewhat, it is true, on the airy skirt, but most of all on the slim bodice, which, often lengthened by a basque effect over the skirt, defined a gracefully slender waist and never failed to emphasize one of the most graceful lines of the feminine figure—the line of the shoulders. The off-the-shoulder neck-line was, as has been shown in a previous article, a heritage from the Louis Philippe mode, one of its few redeeming features, and it determined the cut of both the evening bodices, which were often low to the point of indiscretion and of the bodices for less formal wear, which were usually but very slightly cut away at the neck-line.

In these bodices of the higher neck-line, the emphasis of the shoulders was attained by a bodice fitting closely with a decidedly sloping shoulder-line and a sleeve set in at a very low armhole. Both of these devices tended to increase the apparent width of the shoulders and heightened the effect by vertical bands of trimming slanting outwards from waist to shoulders. The last traces of the leg-of-mutton sleeve had disappeared, and the sleeve, invariably tight at the armhole, often continued so all the way to the end, which, after the fashion favoured by recent modes, might be at the wrist, the elbow, or the middle of the upper arm. Such width as was permitted to sleeves began at least as low as the middle of the upper arm, where one or two or three puffs might be set in, to be followed by a ruffle of the material of the gown or a frill of lace at the elbow. Again, the close sleeve might continue nearly or quite to the elbow and there end in one or two frills or continue its way, widening in bell shape, below the elbow. There, it ended at about the middle forearm over a frill of lace or a white puffed sleeve.

BROAD SHOULDERS

Wraps, fichus, and mantillas, which in France were more often worn over the shoulders than over the hair in Spanish fashion, emphasize this same width and sloping line of the shoulders, and this, together with the flouncing of the skirt, marks most clearly the difference between the hoop silhouette of the Second Empire and that of the Louis XV. period, which is the eighteenth-century silhouette that it most nearly resembles. The Louis XV. silhouette of the time of the Pompadour had much the same length, rounding line of skirt, and amplitude of fold, even, at times, the little basque of the bodice, but it had no flouncings from waist-line to hem-line, and its bodice, except for the emphasis of the bust, maintained the nearest possible approach to a vertical line, narrowing the shoulders by a sleeve set into a very high armhole—even on evening gowns—and by a square décolletage, which was decidedly deep in proportion to its width. The Second Empire silhouette, on the other hand, has a bodice that makes the shoulders seem very wide indeed and from them follows almost an S-curve to the waist-line, where it ends in a point flat front or widens again in a little flat basque over the skirt. The latter may extend in widening folds to the floor, but more often proceeds in a series of ever-increasing flounces until it reaches the (Continued on page 114)



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UNTIL BRIDGE DO YOU PART

(Continued from page 53)

bridge, and, if these are men, the migration toward the club or toward the household where bridge is welcome becomes alarming. The hostess may be left with her salon or her ping-pong set on her hands, if she proves too stubborn.

Sooner or later in most families, both the husband and wife play bridge as well as vote, and, though any classifications of the results are rough, they are probably no rougher than the bridge. There are, first of all, those married couples to whom bridge never becomes a problem because their game is equally bad. There are others who never have trouble because their game is equally good. But thirdly, and here is the rub, there are those who do not play the same kind of bridge, and the game becomes an issue or a contentious point between them.

The first equable group is by no means small. It is often made up of those who play for prizes and go home early, and the refreshments are more important than the bridge. Mr. Whitehead might not recognize their game as the one he talks about, but that would be mutual. Sometimes, thrown by chance with a different kind of people or caught up for a moment in the current of a swifter society, they become uncomfortable themselves or a drag to others. But the world owes and offers them a good deal of respect and tolerance; and to the end, bridge, from their point of view, is a mild and gentle recreation.

In the second group are the couples who make a business of understanding each other's game. They are mental peers. Though they are apt to be just a little professional and feel that in the long run winnings are the test of skill, the game means more than money to them. There are not very many of them, but, considering what the novelists have told us about the mortality of happy marriages, there is not much surprise in that.

UNTIL DEATH OR DIVORCE

The third group can not be dealt with so summarily. Here, numbers accumulate, and the trouble begins. Men and women, who a conservative society (and outside of the great centres, society intends to remain conservative) says must accompany each other to most social functions, are tied to each other's bridge until death or divorce. One of them plays a good game. The other does not.

Men play better natural bridge than women, but women have time to take lessons, and, while lessons and bridge books do not necessarily make good bridge players, nevertheless they do mean practice, and so we very often nowadays see bored women playing reluctantly with their husbands or against them, playing quarrelsomely, feeling themselves superior. Of all places where a man appears at a disadvantage to his wife, the bridge table is the worst, if he plays a bad game evening after evening, year after year. Men, too, see their wives across those metal or brocade table tops as they've never before seen them. The frailty of intellect, which at first blush seemed so delightful to protect and surpass, becomes maddening after ten years of the same bridge errors. Coquettishness at twenty becomes dumbness at thirty. The sentimental appeal for man's protection loses its potency when it accompanies a fourth hand bid on one and one-half quick tricks, and vulnerable. Men should, of course, respect women. They should admire them. They should hold their wives and the mothers of their children above

all other women. But it is a good deal of a job after watching most of them play an evening of bridge.

Sometimes, it is worse when a husband and wife play together, and sometimes worse when they are playing against each other or at separate tables. In either case, the same faults show up, and they cost the same amount of money. No one claims, of course, that all men play a perfectly mannered game, but, on the whole, their failings are either fewer or better concealed than those of women. It is usually the woman who makes alibis for her bad playing, the woman who says she hasn't had enough sleep lately, or that her head aches, or that she's so worried about the children's tonsillitis that she can't keep her mind on the game. It is the woman who is always claiming that she doesn't "hold the cards." How refreshing it would be if, instead of falling back on these easy defences, a woman would sometimes say, "Yes, I played abominably to-night." You rarely hear a man making excuses for his game, and, if you do, you usually take care never to hear him again on any point.

BAD LOSERS

It is claimed, too, that women are worse losers than men. But here it is only fair to take up a lance for the women. There are some mean spirits who won't keep out of a game for a good stake and yet can not conceal their irritation or anger at losing. Some of them are men, some of them are women. On the whole, bridge losses do mean more to women than to men. But this, very definitely, is not usually their fault. Small amounts of money, especially in cash, mean more to women than to men. Women always think of money in terms of its power in exchange, and, when a woman sees a doctor's bill or coveted bag with a prystal top take the form of a check to her opponent, it hits her sense of values and her desires harder than it would a man's, who doesn't think of money just that way. Also, a woman usually knows just how much money she has in her purse, while a man guesses to the nearest ten or twenty dollar bill. This gives men a grander effect in paying off the evening's debts. It makes women look a little small. But, before women are called bad losers, their economic history deserves a little going over and a thought of sympathy.

At any rate, there are bitternesses which spring from all these things. Contemptuous, angry phrases, which a boy and girl in love certainly never meant to use to each other, follow the married couple home after a bridge game. There must be many people who wonder every night whether the game is worth its candle and whether it wouldn't be better to stop playing altogether.

It surely would be, if the trouble were inherent in the bridge. But, of course, it isn't. It is inherent in people who are too lazy and too mentally unexercised to put their minds on a game which most people can learn, a game which is an accepted form of social diversion. It is latent in their unwillingness to make themselves if not expert, at least apt. That is what they should do, if their social life presupposes or demands a continuance in playing the game. It is worth the trouble. Bridge gives as much as it takes. It sharpens up the wits of the middle-aged who are done with school and precept. If, as one often fears, the price of maternity is the loss of concentration, bridge (Continued on page 128)

Surprise

Open a flat tin of fifty Lucky Strikes and you'll meet the most amusing little somebody you've seen in many a day. It's one of the Happy-go-Luckies . . . those new place cards that are cornering the conversation at so many smart dinners these days. Everyone's amused at the way the cigarettes and matches actually fit into the cards and form part of the picture.

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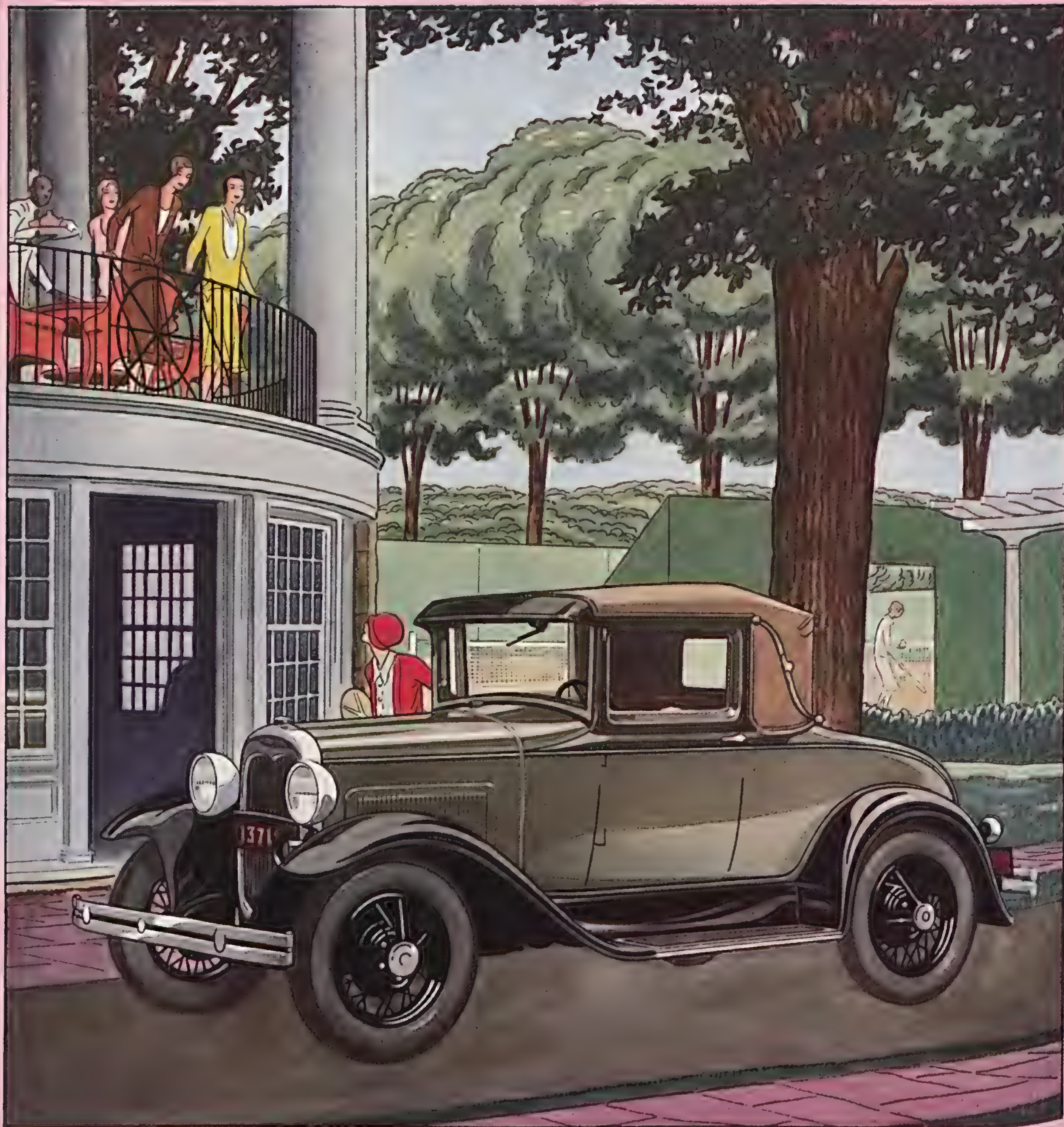


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WE make no exaggerated claims for Dexdale "Silk-Sealed" stockings. They don't wear forever—after all, accidents happen and silk will give before leather.

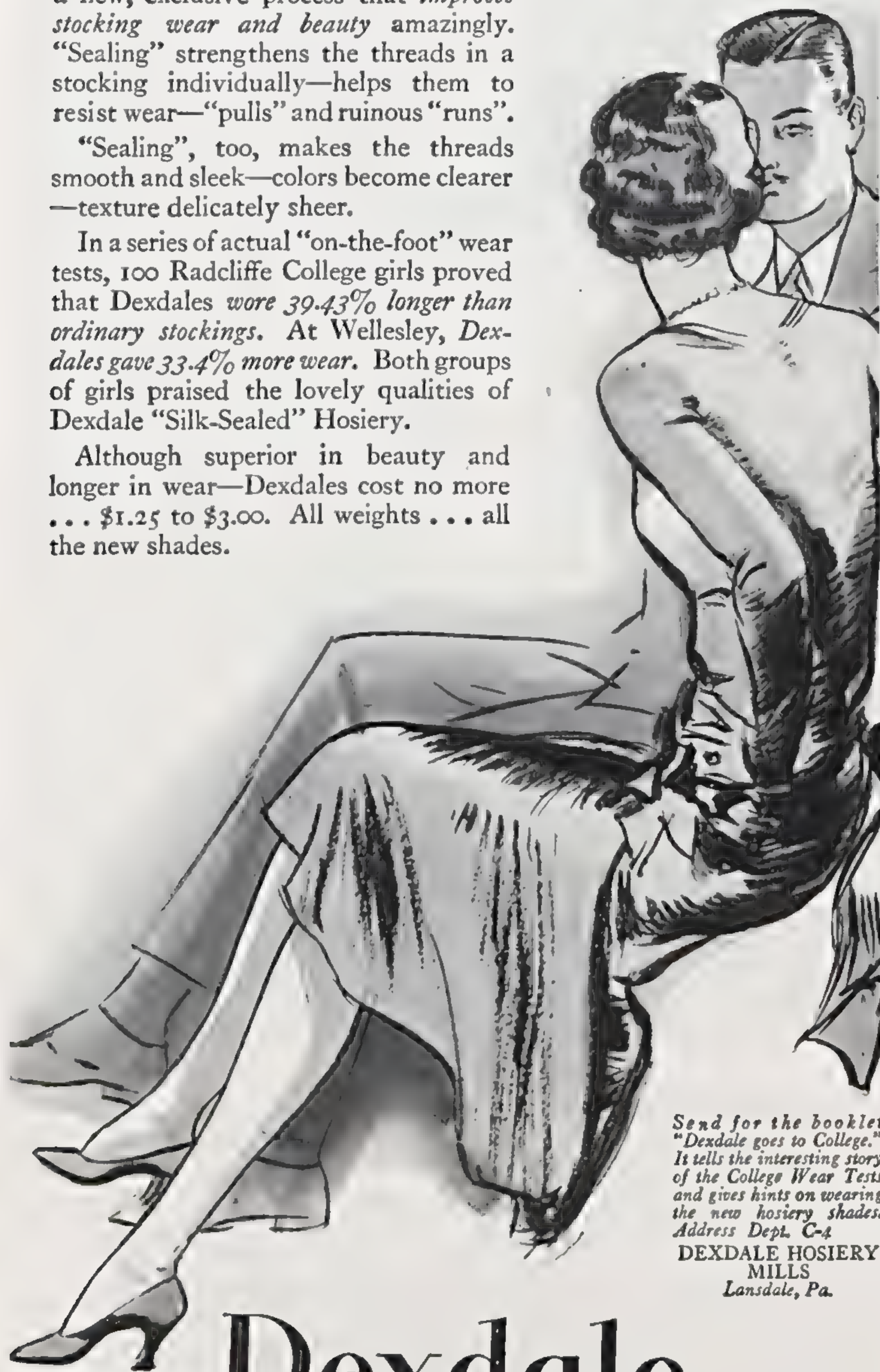
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"Silk-Sealed" Hosiery

FASHIONS of the SECOND EMPIRE

(Continued from page 110)

floor, where it spreads in a circumference undreamed of even by the wide skirts of Louis XV. days.

It is by virtue, also, of its bodice and its flounces that the Second Empire mode attains the distinction which is so conspicuously lacking in the characteristic Louis Philippe silhouette. That earlier silhouette made the mistake of concealing the line of the shoulders by the ponderous puffs of its sleeves and the heavy folds of its collars at the same time that it concealed the figure below the waist by the increased width and stiffening of the skirt. The result was to lose entirely the sense of the figure, for the great puff sleeves often obscured even the wasp-waist itself, which was, in any case, but little convincing as evidence of the slenderness of the figure beneath the spreading gown. The Second Empire mode, wiser in the psychology of dress, more unerring in its taste, defined the figure from the waist up with rounding, yet dainty and youthful lines and trusted to its crisp, rippling flounces and diaphanous materials to create the impression of a similar youth and grace concealed by the obviously artificial swell of the hoop.

Not all the materials of the Second Empire mode, however, were diaphanous. The rulers of state kept a judicious eye on their empire, and the silk factories of Lyons were obviously one of its greatest sources of wealth. Therefore did the lovely Empress wear, though contrary to her personal taste, those sumptuous costumes that she called, in the intimate circle of her trusted friends, her "political costumes," thus introducing into the mode an element that favoured the general industrial prosperity of the country—and are there not those who would have us believe that this is the true function of modes? Thus, silks and satins became the favoured materials of outdoor wear, and moire antique, rich and in beautiful colours, enjoyed a season of great favour as the stuff of more formal costumes. There were also superb gold and silver brocades and brocatelles and striped and flowered silks of many sorts.

DIAPHANOUS FABRICS

The darlings of the Second Empire mode, however, of the Empress Eugénie and all the world of fashion, were those light and delicate fabrics that alone could transform the Second Empire silhouette to a thing of airy grace and dainty youthfulness. Tarlatan, that thin, stiff stuff like a coarse gauze, so indispensable to our grandmothers and so useless to their descendants was a novelty of the day and had a tremendous success. It was even sewed with gold or silver stars or flecked with black velvet. Gauzes were innumerable in colour and variety. Some were woven of threads of two colours and were known as crystallized gauzes. Tulle, especially white tulle, was the fabric par excellence of evening gowns and was often embroidered with garlands of flowers, while organdies, jaconet muslins, and sheer printed stuffs supplied for daytime frocks a similar and greatly desired effect of floating clouds about the wearer. Laces of many varieties were used with these simple fabrics, including the Brussels nets, exquisite point laces, and the black Spanish laces and Chantilly.

It was, it should be remembered, one of those rare periods when even the highest world of fashion could go clad in these simple fabrics, for the vast quantity required for the cos-

tumes of the day, the endless labour that went to the making of the innumerable flounces with their ribbon borders and other elaborations, and the essentially perishable nature of the fabrics themselves made such a toilette as costly as the richest silks. The mode demanded the most impeccable freshness, so the woman of fashion must have quantities of them and could hardly expect any one of them to last for more than one evening. The Empress Eugénie, it is said, took two hundred and fifty complete toilettes with her on her journey to Suez for that magnificent celebration of the opening of de Lesseps's canal, for which Verdi composed "Aida."

THE MODE IN JEWELS

Moreover, it was customary to wear with these frocks of tulle or gauze or tarlatan, jewels worth a king's ransom in days when kings were still eminently worth ransoming. The famous jewelled bertha, which sometimes framed the beautiful shoulders of the Empress, was made up of rubies, sapphires, emeralds, turquoises, amethysts, jacinths, topazes, and garnets, linked together with literally hundreds of the crown diamonds. Her famous vine-leaf ornament used, in the making of its wreaths, more than three thousand diamonds and, after the fall of the Empire, was sold in the auction of the French crown jewels for well over a million francs. For hair-ornaments, she had a superb Russian tiara of twelve hundred diamonds, a smaller Greek scroll diadem, and a comb set with over two hundred diamonds, while twenty-four hundred more diamonds served as links for her magnificent girdle of pearls, sapphires, rubies, and emeralds, for the mode of the day countenanced the mingling of many different stones in a single piece in a fashion that receives little favour at the present time. The settings, also, were far more elaborate than those in favour at the present day, and the true woman of fashion had her jewels reset at least once a year.

Many bracelets were worn, including the bracelets of black velvet with jewelled clasps, for many of the gowns of the day left the arms partly or entirely bare. Earrings were very long and often formed of successive pendants, and very large lockets were in high favour, while, in the later 'Sixties, large gold crosses worn on a gold chain or a ribbon were a part of fashionable costumes. For daytime wear, simpler jewellery was the rule and comprised corals, a comparatively new ornament, crystal, amber, Roman pearls, and the glistening brilliant beads of coloured glass, such as are still made in Venice, or pendant beads of gold with slightly pointed ends.

More perishable and at times hardly less costly were the flower ornaments so greatly in vogue in the Second Empire mode. All the world, of course, could wear artificial flowers, and the manufacture of them had received great impetus from the National Exhibition of 1855; but the true *grande élégante* did not wear artificial flowers. She preferred them in all their original freshness and fragrance, and she ensured their perfection throughout an evening in a hot ballroom by such expedients as that of the Empress Eugénie, who, from time to time throughout the evening, retired to change her exquisite gown of tulle sewed with camellias for a fresh one of exactly the same make, the one possible way, in truth, to wear fresh flowers with any success. Small wonder then (Continued on page 116)

COME JULY.. COME AUGUST

FRANCES CLYNE

PRESENTS SUMMER FROCKS WHICH WILL
SMILE ALL THROUGH THE SEASON . . IF
YOU KNOW THIS SECRET



COME ON, SUMMER! Let Old Sol smile his warmest—the wise daughters of Eve wear sheer, tissue-thin silks and chiffons that say fie! to the heat and the humidity, too.

Take these adorable frocks from Frances Clyne. The printed silk suit, cool as a frosty mint julep (used to be)—with such an engaging little jacket buttoning tight over the hips—and the very sheer printed chiffon with a lovely pale purplish palm-leaf design.

Perfect hot-weather clothes! And they'll smile all season through if you're wise in the matter of cleansing.

Naturally we asked Frances Clyne about that . . . summer frocks *do* need frequent washing to insure perfect daintiness.

"Yes, many of our loveliest materials can be washed," said this famous couturière. "But one cannot trust them to *ordinary* soaps.

"There's just one *perfect* washing method—a gentle cleansing in Lux suds. Lux can't harm anything that can stand plain water alone. Never rub—just gently dip up and down—and you will always find the delicate color and the soft *feel* of fragile silks and chiffons just perfect—with all the charm they had when new!"



Frances Clyne gives the smart printed silk suit very feminine lines. The big bow is formed by the wide girdle of the dress, pulled through an opening in the jacket... An interesting detail of the chiffon frock is the half sleeve tied tight above the elbow, with graceful streamers. The palm-leaf design of the chiffon is appliquéd over the white yoke, back and front.





**TIME
TO GO—**

but still time to use MUM

Those times when you must be ready in a jiffy! Just time to slip on your dress. Not a moment more to spare—yet you must not chance perspiration offense.

Then's when you're most grateful for Mum!

In no more time than it takes to powder your nose, your underarm toilet is made with Mum. One dab of snowy cream under each arm, and you're safe. Slip into your dress, and step forth—with assurance. Mum doesn't have to dry. It is soothing—not irritating—to the skin. And it's just as harmless to the daintiest fabric; Mum doesn't even leave the skin greasy. It offers you permanent protection, for its daily use can do no harm.

Mum does not arrest the action of the pores, or interfere in any way with their normal, necessary work.

Why chance embarrassment—ever—when you can always have absolute protection in this most delightful form? Dip a finger-tip in Mum, dab it on the underarm—or any part of the body—it will neutralize every bit of unpleasant odor. No odor can penetrate that protecting film of Mum. *You are safe for hours.*

Make the use of Mum a daily habit, morning and night. Many women keep it in the purse, ready for any emergency. Investigate the important special use:

Spread a little Mum on sanitary napkin and you will be serenely sure of yourself and confident of perfect daintiness at all times.

Mum isn't expensive. Its most liberal use is scarcely an item if you buy a 60c jar (containing about three times the quantity of the 35c size). All toilet-goods counters.

If you will mail this coupon to MUM, 83 Varick St., New York, you'll receive a complimentary box of Mum for a free demonstration!

Name.....

St.....

P.O.....

.....

4-BB



FASHIONS of the SECOND EMPIRE

(Continued from page 114)

that lesser lights of the world of fashion chose the less perishable blossoms created by skilled French fingers and rarely lovely in effect, though lacking in perfume.

THE FIRST MONSIEUR WORTH

It will be remembered that the last French royal leader of fashion before the Empress Eugénie had found an invaluable assistant in the modiste, Rose Bertin. The Empress Eugénie had a yet more able assistant, for she had the first Monsieur Worth, the founder of the present-day Paris house of Worth. Monsieur Worth, who was an Englishman, opened his house in Paris in the 'Fifties, and great was the furore which he created in a world which had forgotten that it had, in earlier ages, been customary for the makers of women's clothes to be men. A glimpse of this surprise and an amusing picture of this beginning of the *Grandes Maisons* is reflected in this account entitled "The Man-Milliner"—doubtless for euphony, since Worth was always a couturier and never a modiste—which appeared in a magazine of the day:

"You surely know the Rue de la Paix, the Street of Peace, so called because it commemorates war under the form of a column—there resides somewhere in it an Englishman who enjoys considerably greater popularity in the world of furbelows than any London preacher whatsoever. It must be avowed that this *Anglais* has created a novel art, the art of squeezing in a woman at the waist with a precision hitherto unknown. He possesses the inspiration of handling the scissors and the genius of sloping out. He knows to a thread the exact point where the stuff ought to fit tight and where it ought to fit loosely. At first sight, he distinguishes in the figure of a lady what ought to be displayed and what concealed. (Thus early did the *Grandes Maisons* begin the beneficent work for which they are famous.) Destiny set him from all eternity to discover the law of the crinoline and the curve of the petticoat. In other respects, a perfect gentleman, always fresh shaved, always frizzled, black coat, white cravat, and batiste shirt cuffs fastened at the wrists with golden buttons, he officiates with all the gravity of a diplomatist who holds the fate of the world locked up in a drawer of his brain.

"When he tries a dress on one of the living dolls of the Chaussée d'Antin, it is with profound attention that he touches, pricks, and sounds it, marking with chalk a difficult fold. From time to time he draws back, in order to judge better of his work from a distance; he looks through his hand, closed into the shape of an eyeglass, and resumes with inspired fingers the modelling of the drapery on the person of the patient. Sometimes he plants a flower here and ties a bow of ribbon at its side, to test the general harmony of the toilette. Meanwhile the modern Eve, in process of formation, resigned and motionless, silently allows her moulder to accomplish his creation. At last, when he has handled taffeta like clay, and arranged it according to his beau-ideal, he goes and takes his place, with his head thrown back, on a sofa at the further end of the room, whence he commands the manœuvre with a wand of office, examining the toilette of his client as she turns before him and at last dismissing her with a regal, 'That will do, Madame.'"

So great was the success of Monsieur Worth in this new rôle, the account goes on to relate, that the fashionable

beauties of the day were accustomed not only to have their gowns designed by Worth, but to go to him to have them put on and adjusted and the perfecting touches added before appearing at great social functions. Thus ends this somewhat naïve account of the beginnings of modern dressmaking, which impresses one familiar with the making of modes to-day with an equal surprise that any one could expect them to be created in any fashion other than that so ably inaugurated by Monsieur Worth.

Among the accessories of costume, gloves, fan, handkerchief, and parasol were of notable importance. Gloves were of various lengths, to meet the requirements of the various lengths of sleeves, and were *de rigueur* for all formal occasions. They were of fine kidskin, beautifully dressed and made with great skill, in white or tinted delicate colours, and they were decidedly costly. None the less, the Empress never wore a pair more than once and never wore gloves that had been cleaned. A half-dozen pairs a day was, therefore, no unusual requirement for her.

The fans of the day were of moderate size and usually painted or jewelled and mounted on jewelled sticks, and the art of wielding them was considered a science worthy of study, as might be expected under the leadership of an Empress who came from Spain. Often, the designs that appeared upon them were copied from paintings by Watteau, Boucher, and Lancret, for the mode of the day betrays many traces of the influence of the fashions of the Louis. The famous Indian fan bequeathed to the Princess Clothilde by the Queen of Oudh was of white silk embroidered with emeralds and pearls and mounted on sticks of ivory and gold set with rubies and seventeen first-water diamonds. The handkerchiefs of fashion were round and delicately printed in colour or elaborated with embroidery, which was one of the diversions of even the fashionable beauty. These were carried in the hand and demanded nearly as much skill in using them as the fan.

PARASOLS IN FASHION

Parasols, for a brief time, made a point of folding sticks and covers of moire antique with self-frills in a double-pinked ruffle or with fringe. These parasols with folding handles were known as Pompadour parasols, and their covers were changed a little later for airy fabrics more appropriate with the costumes of the day, such as Chantilly lace, point d'Alençon, blond lace, or silk and gold embroidery on delicate stuffs. These parasols of fine fabrics accompanied formal costumes and had handles of ivory or coral. For morning wear, the covers were of simpler stuffs, and the handles were of cane or bamboo, of rhinoceros horn, green ivory, or tortoise-shell, with knobs of coral, carnelian, or agate. After a little, the straight handles returned to favour and accompanied tops of white moire lined with pink or blue or some other delicate colour or with white. Various imported woods were used for these handles, as were tortoise-shell inlaid with gold, rhinoceros horn, and ivory. For country wear, there were parasols of écru batiste lined with coloured sarsenet, and to the Second Empire belongs also the invention of the indispensable *en-tout-cas*, the parasol that may serve for rain as well as sun.

One reason for both the extravagance of the costumes of this period and for the (Continued on page 118)

The Face Powder preferred by
Two Million of America's
most beautiful women

AT ALL GOOD TOILET COUNTERS THROUGHOUT THE COUNTRY AND ESPECIALLY IN
NEW YORK AT LORD & TAYLOR—WANAMAKER'S—SAKS, FIFTH AVENUE—STERN BROTHERS



Bijou

"The Jewel of Hosiery"

So Much More
Than Beauty—

Beauty is a lovely thing, but much more lovely when it has real vitality and enduring charm.

To be sure Bijou stockings are beautiful, with a smooth silken surface, flatteringly made to adorn. But they've so much more than beauty... strong fine strands of silk so even they wear and wear... a tailored foot re-inforced in just the right spots... a lock-stitch below the hem to prevent runs—a stocking for endurance!

Beautiful, yes, but—with so much more than mere beauty... in the clearest chiffon and rich service weight... Priced in the two-dollar class.

... Colors by Grison of Paris ...

BLUE LINE HOSIERY MILLS, INC.
New York Office and Salesroom: 267 Fifth Avenue, Mills: Denver, Pa.

FASHIONS of the SECOND EMPIRE

(Continued from page 116)

great favour accorded to light fabrics of every sort may be found in the fact that it was during this period that watering-places first became notably fashionable in France. Whether at the seaside in such places as Dieppe, Trouville, Pornic, and Biarritz or at the true thermal stations, such as Vichy, Plombières, or Bagnères, the fashionable world was certain to meet itself and its Empress at almost any time during the season. Sports clothes and beach costumes were unknown to that day of *robes de style*, and most elaborate toilettes were the order of the day for both evening and out-of-door wear. Many new modes were tried out at these watering-places, even as they are to-day. The capeline, which the Empress is credited with having introduced into the mode to replace the poke bonnet of the Louis Philippe fashions, is said to have made its debut at a fashionable watering-place.

AT THE HEAD OF FASHION

Hats, indeed, changed greatly during the Second Empire, though the coiffure retained for long its characteristic parting and its curls. In the earlier years of the Empire, the hair was usually gathered into a knot low at the back of the neck, in the so-called "cadogan style," and over it was worn a little bonnet, a mere remnant of the old poke bonnet, which was tied under the chin with ribbons of a breadth out of all proportion to its size. Soon curls had a prominent part in the coiffure, and the little bonnet found serious rivals both in the capelines and in wide, flat hats of Leghorn straw trimmed with flowers under the brim. Then, the knot of the hair began to climb gradually from its place at the back of the head to the crown, and there came into favour the quaintest of little flat hats, with a tiny low crown sometimes wreathed with flowers and sometimes covered with feathers, a little hat that slanted more and more as the chignon continued to climb, until the front of the brim nearly touched the nose of the wearer, while the back shot up and seemed only held to earth by the long, slim, "sui-ve-moi, jeune homme" streamers that fluttered from it. It was not, however, so insecure as it looked, for the hatpin had been invented when the bonnet string was abandoned in the 'Fifties, though it was not yet visible and glorious.

For coiffure ornaments, there were jewelled combs, gilt and silver fillets, and silk or velvet ribbons. Veils of blond lace were elaborated with gold thread, and artificial flowers were very high in favour. The cap, which had for some time been gradually passing out of favour as the hat came in, was comparatively little worn in public, having retired to the intimacy of the boudoir or the service of age. The mantilla, however, was sometimes attempted in its original Spanish form, but, in general, the garment of the Second Empire known to the English world as the mantilla, should rather be called a manteau or a mantua, being in reality a wrap.

In general, the characteristic of the Second Empire wraps is their shortness. They are seldom more than three-quarter length, rarely so much as that. Their shoulders are sloping and their lines are those of the shawl or of certain dolman-sleeved developments of the shawl, often edged with fringe. Worn with the wide skirts of the day, they give to the silhouette a quaint suggestion of a bell with a straight handle on the top, or, if drawn tight across the back, an amusing turkey-

back effect, which is characteristic of the period. There are also certain Watteau jackets ending at about the hip-line and having a Watteau pleat in the back—not especially successful garments, for the Watteau pleat demands length of line for its success.

The shawl itself was still high in favour. The cashmere shawls and those admirable copies of them, the Paisley shawls, were costly and fashionable, but a newer note was the fringed shawl of crêpe de Chine, either plain or embroidered and considerably smaller than the cashmere and Paisley shawls. Shawls of lace, especially black lace, or with borders of lace, were much worn with more formal costumes. The cape also had its place in this mode. In heavier materials, it was worn for travelling and was probably the warmest garment the mode afforded, not even excepting the cashmere shawl. In lighter stuffs, even sheer and transparent ones, it accompanied the so-called "visiting costumes."

Shoes were well concealed by the enveloping skirt until a comparatively late period of the Empire when the Empress herself sponsored the shortened walking skirt, which met with severe disapproval from the conservative. In their period of retirement, shoes developed heels and were usually of black satin, black patent leather, or black kid or of a combination of patent leather with kid or satin. For summer, they might be grey, and the fashion of fancy stockings came in, inevitably, with the shortened skirt of the late Empire period.

In this same period, there came also a strange fancy for crude colours and extreme fashions, an element in the mode known in Paris by the descriptive title of the *genre canaille*. It did not, however, receive the favour of the true leaders of fashion, and it was never countenanced by the Empress.

"All who saw the Empress," records one writer on the fashions of the Second Empire, "seem to have been agreed not only as to her beauty, but as to her grace and taste. She preferred soft colours—shades of pearl-grey, sapphire-blue, mauve, maize; and for her evening toilettes, which Worth supplied, plain white. Her day dresses were made by Laferrière, her hats by Madame Virot and Lebel, her coiffeur was Leroy; and she permitted any outrageous style to the latter as little as she did to her modistes. Her taste was so generally acknowledged that, on the occasion of the coronation festivities at Königsberg, Queen Augusta of Prussia asked Eugénie as a special favour to allow her lady hairdresser to come to her."

THE MODE IN PORTRAITURE

The modern admiration for these modes of the Second Empire is, perhaps, due in part to the rare charm with which they have been interpreted to us by two of the most delightful painters of modes and women who have ever devoted their art to that purpose, Alfred Stevens and Winterhalter. The latter painted many delicately charming portraits of the Empress Eugénie, while Stevens summed up the whole character of the period in his exquisite portrayals of the woman of those days amid the diversions and occupations of the time.

The masculine mode of the Second Empire offers little that is of interest from the point of view of feminine fashions. The days of decorative attire for men ended with the eighteenth century, leaving, for feminine adaptation, only severely tailored modes or suggestions for sports clothes.

Can you face the NEWS-CAMERAS with poise?

Dainty LORETTA YOUNG, First National Star, believes in the health and beauty-giving power of the Sun.



WHEN the camera catches you in bathing or sports attire—can you be nonchalant? Yet the eye of the camera is not as critical as the piercing gaze of people about you.

At St. Jean de Luz . . . Newport . . . Southampton and other smart resorts . . . women who set the fashion, face the eyes of the public and news-cameras with perfect poise. They realize that charm, as well as chic, starts with personal daintiness. They realize, too, that superfluous hair (whether on legs, forearm, or underarm) is a breach of refinement that stamps one immediately "bourgeois."

The most pleasant, modern way to keep your skin free of disfiguring fuzzy hair is to use DEL-A-TONE CREAM.

Perfected through our exclusive formula, Del-a-tone has the distinction of being the first and only white cream hair-remover.



Removal of under-arm hair lessens perspiration odors.

Del-a-tone is as easy to use as cold cream; it actually removes hair safely and pleasantly in 3 minutes or less. Faintly fragrant, it preserves your daintiness and leaves your skin hair-free and smooth as satin.

Use Del-a-tone before you don your jaunty beach "shorts" or sheer dancing frock—and you can meet the most concentrated scrutiny without embarrassment. One trial will prove the superiority of this dainty hair-remover.

Del-a-tone Cream or Powder on sale at department and drug stores, or sent prepaid in U. S. in plain wrapper, \$1. Money refunded if desired. Generous trial tube on request, 10c. Address Miss Mildred Hadley, The Delatone Co. (Established 1908), Dept. 186, The Delatone Bldg., 233 E. Ontario St., Chicago.



Sheer stockings, or no stockings at all . . . dainty limbs should be hair-free.

DEL-A-TONE

The Only White Cream Hair-remover

1929 sales of Del-a-tone Cream reached a record volume—four times greater than any previous year. Superiority—that's why.

TAKING CHILDREN TO EUROPE

(Continued from page 55)



The luxurious appointments and quiet good taste of a fine club—the deft, skilful, interested service of a traditional English home—food unsurpassed by any restaurant in the country. These, together with every modern facility and a central location may give you some idea why travelers tell us that wherever they go, the Cleveland remains their favorite hotel.

Hotel Cleveland

Public Square, Cleveland

1000 rooms, 150 of them at \$3

FLOOR CLERKS, SERVITOR SERVICE

The New Union Passenger Station is directly connected to Hotel Cleveland by en-



closed passageway. A red cap will take your baggage the few easy steps to the Hotel desk.

or England, or a walking trip through Switzerland, or the Pyrenees, or a tour, by Citroën or Ford, through the château country of France—without the family, but with a reliable older boy, say a college senior—would be a rather persuasive argument to a boy in his early 'teens.

One can scarcely expect a trip to Europe to be a pleasant affair for a child of any age possessed of normal animal spirits if it is arranged so that a large part of the time is spent dragging through galleries in large cities in the hot summer. But travel as it is to-day can be managed so that every member of a family party, no matter what his or her age, can get a good deal of what he has left home to find.

The reason for going to Europe with one's children (including the baby) may be one of many. The fact remains that it is no longer an unusual occurrence, and one may as well consider the ways and means, so that, when the time comes, the expedition will prove as simple and as pleasant as possible.

And I think we can assume with safety that this trip will not be to any uninhabited regions in the wilds of Borneo, but will be limited to such civilized countries as England, France, or Germany, where, to our certain knowledge, boys have grown to be men and girls to be women quite satisfactorily for centuries, albeit systems of effecting this miracle may differ somewhat from ours.

THE NURSE EN ROUTE

The most important feature for the success of the trip is the nurse or governess you take with you. To be a good "travelling-nurse" is a fine art. It requires adaptability, resource, a calm personality, and a certain elasticity of mind. If the caretaker plunges into despair each time the normal nursery routine is threatened, the venture will be a fiasco. For, it must be admitted at once that there are trying moments on these trips. Boats and trains do not arrange their schedules to fit in with children's naps and meals. Customs men and passport officials will not abandon their duties even when faced with a weary band of young travellers. There are long moments of waiting, and the accomplished nurse has for these occasions some diversion up her sleeve, a new toy, a book, or some trifle that will occupy the child and prevent boredom or excitement setting in. The ideal nurse isn't put to rout by anything. Cataclysms are bound to occur—the bag with the children's nightclothes is lost, a pouring rain comes on while sitting on a tender at midnight, the train is late and does not arrive until four in the morning—all these disasters must be brooked somehow. It is also to be hoped that the nurse will not feel called upon to travel with the child's entire kit. Such items as cribs, ice-boxes, scales, and bathtubs, can easily be left behind. They can be had elsewhere. To secure a nurse who doesn't get seasick is ideal, but that is asking for almost too much.

And so, having discovered this paragon, and adjusted one's own mental attitude to the project, one must get down to the details of the departure.

The milk for the steamer can be ordered from Walker-Gordon's or Borden's. They never fail. (Walker-Gordon has a depot in London.) The travel agents should be told that a crib (one, two, or three cribs, as the case may be) will be required. All the steamship lines supply these with sheets and blankets. If the child or children are very small, a folding pram

must be bought and labelled "Wanted on Voyage." For, while one is always told (if one asks) that prams are not allowed on deck, this is not the case. The first thing to do when on board the steamer is to see the chief steward and enlist his support. You can then arrange when, where, and how you wish the children to eat. On many of the liners, there is a children's dining-room. Sometimes, there is a play room. The French Line always has on board a special nurse who can care for the children if their own nurse is ill.

The ocean trip is really delightful. For older children, there are the usual deck games. For any child (save the aforesaid infant), there is the consuming interest in the boat itself. On smaller ships where the travelling family is more conspicuous, the captain often permits an expedition to the bridge. There are fresh air and good fun, and one's hopes for the foreign venture soar high.

THE FOOD PROBLEM

If the destination is England, one finds the arrangements quite simple. The hotels in London are used to our peculiarities. Should one take a house for the brood, there are a few snags to overcome. Supper for a child is to the English an odd idea, and somehow, even with a household full of efficient servants, there seems to be no one person whose duties embrace the task of providing a hot meal at five or six o'clock. In handling this situation, it is well to substitute the word "tea" for supper at once, and so achieve one's ends by compromise.

If, however, it is for the Continent that the travelling family is bound, there are a few details that require attention. The most important item is the milk. By telephoning Necessary Luxuries, Limited, at 72 rue de la Boétie, you can make arrangements to have good pure milk delivered to you in Paris or sent to the boat. This firm, also sells the well-known American food products for children. But, unless one is very sure of the dairy, the milk should be boiled; and many people say even then that it is as well to go without. There is an excellent powdered milk called "Klim", which can be bought in Paris (at Félix Potin's), which solves one's problems completely.

There is a tradition that the young should drink only bottled water. Outside of Paris, this is certainly advisable. The French cooking is splendid for children if it is not too rich. When ordering the meals, one should continually throw in the word "nature"—"les légumes nature," et cetera. The result is that each child gets about a pound less butter a day, and disaster is often averted.

If the parents want to travel about, or visit, or pursue their life into some path where the family can not or should not follow, there are many schemes that can be advised. There are endless small hotels or lodgings in London or at the English seaside where the young can be left without a qualm. Houses in the country in England can be rented fully staffed quite easily and for any short duration of time.

In France, there is the question of language to be overcome if one has an English-speaking nurse or governess. It is scarcely a comfortable feeling to leave one's family without some means of their making their needs understood. At most of the hotels, however, unless well off the beaten track, English is usually spoken quite fluently by at least (Continued on page 128)

**FOR A MODERN AND
CORRECT COLOR SCHEME
IN YOUR BATHROOM
CHOOSE A**



CHURCH TOILET SEAT



AVAILABLE IN MANY DIFFERENT SHADES

IN NO ROOM of the house is it so easy to add a note of modern color, quickly and inexpensively, as in the bathroom. Here a Church Colored Toilet Seat, with Bathroom Stools and Chairs to match, can be made the central theme. These beautiful pieces of bathroom furniture will add life and warmth to your bathroom. Complemented by such furnishings as colored bath mats, towels, window and shower curtains, Church Colored Toilet Seats and Bathroom Furniture make it easy to create the latest color effect. A complete range of beautiful pastel shades and lustrous sea-pearl tints give you an opportunity to create the very color scheme you have so long desired. . . . And Church Toilet Seats, Bathroom Stools and Chairs are so durable! They really become a lasting improvement. They will always retain their original color and bright, beautiful luster. They have been sold by good plumbing stores for more than a generation. Send for our color folio, full of suggestions on beautifying the bathroom in the Church way. C. F. Church Manufacturing Company, Dept. V/6, Holyoke, Massachusetts.

CHURCH sani- SEATS

“TOILET SEATS FOR BETTER BATHROOMS”

The high noon table..aglow with lovely glassware

WITH REASON, "luncheon" is the most high-spirited of all the daily feasts. The food is light and rich. The sun is high and brilliant. Sleep is far away on both sides of the day, and the more confined enticements of evening still lurk distantly below the bright horizon. The pleasant talk, like sunbeams, flashes here and there through the scented haze of fine tobacco and rare perfume. . . . And on the modish table, as colorful as the occasion, the clear, sunlit elegance of tinted Fostoria Glassware serves everything from the dainty fruit cocktail to the cup of fragrant tea.



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A FEW DESIRABLE SALES TERRITORIES OPEN.
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SEEN ON THE STAGE

(Continued from page 69)

period, of the characters. It is, besides, just musty enough to be provincial and fragrantly old.

No review of this extraordinary "Uncle Vanya" would be complete without enthusiastic mention of Kate Mayhew's Marina, the nurse.

"ROMEO AND JULIET"

Miss Mayhew's histrionic sister, Leona Roberts, is now also playing a nurse a mile and a half down-town in the Civic Repertory Theatre's revival of "Romeo and Juliet." Her performance—humorous, tender, sincere, skilful, with the kind of skill that can be acquired through only long and ardent service—is one of the most delightful achievements of the theatre in Fourteenth Street under the present régime, and doubtless before. Just as Miss Le Gallienne's Juliet is the finest ever seen in Fourteenth Street or anywhere else to the knowledge of this generation.

Miss Le Gallienne, in addition to planning and supervising every detail of this unique theatre, acts in most of the numerous plays presented there. She also directs them. She translates and adapts many of the foreign dramas, and the conditions under which she labours require that most of them be foreign. She conducts a school to train her own actors. She has now found time to direct and produce Shakspeare's tragedy of passionate love and to enact the long, terrifically exacting rôle of the heroine herself!

Her Juliet is buoyantly young, sparkling, a romantic girl, beautiful to behold and to hear. So many Juliets, if they are able to speak the lines as human utterances, are ladies much too experienced or rather, one should say, too mature to "look the part"; if they do "look the part", they recite the speeches as Bartlett's favourite granddaughter might have done to please the old gentleman. Even the most familiar quotations issuing from this Juliet become the natural outcries of a girl tortured by love and anguish. Those who are fortunate enough to see her standing on the balcony in the moonlight, or attempting to extract Romeo's message from the tantalizing nurse, or suffering unbearably just before she drinks the sleeping potion, which her terrorized imaginings tell her may mean worse than death, and then death itself—those fortunate enough to go through those experiences with Miss Le Gallienne will know a kind of beauty they have not known before. And they will know also what art is, and why neither science, nor skepticism, nor stupidity, nor materialism can divert it from its course. Why men and women must have it if they would live fully.

Miss Le Gallienne presents the play as drama, not as a poem of young love. From the street brawl at the rise of the first curtain to the final calamities, she has produced it for its dramatic values. And Aline Bernstein's scenery accentuates that. She makes no effort to reproduce the rococo architecture and décor of the Italian Renaissance; rather she creates etchings that suggest them. Also her scheme permits them to be shifted rapidly. Consequently, through her ingenuity, the

directress has been free to give the tragedy the right tempo. And she does.

Donald Cameron's Romeo, while sincere, is not young or stirring enough. It lacks lift. On the other hand, the Mercutio of Edward Bromberg stands out; it is most unusual—a mischievous youth full of the zest of living; he even delivers the long Queen Mab speech with adolescent antic gusto and a delightful lightness. Several others in the long cast, especially Sayre Crawley as Friar Lawrence, Robert Ross as Benvolio, Herbert Shapiro as Capulet's dumbest servant—play their parts with unction and understanding.

But whether the rest of the actors are good or routine does not really matter. With such suggestive scenery and the faithful, picturesque costumes, as Aline Bernstein has designed them, setting off Miss Le Gallienne's intelligent, surcharged, exquisite Juliet—those things alone make a rarely beautiful, full evening, one of the major achievements in the theatre of our day.

"HOTEL UNIVERSE"

The Guild closes a most unfortunate season with "Hotel Universe" by Philip Barry. For one who has attended it only once, it seems not to know where it wants to go—or if it does, considers the destination a profound secret that it guards accordingly. A play that would say something. But what? If Barry himself knows he refuses to tell.

The piece is concerned with a group of Americans assembled on the terrace of a villa in the south of France. For a while they indulge in the bright dialogue by means of which the author rose to a high position as a writer of light comedy. Then things become serious or symbolic or something. And the interest fades except for brief moments here and there. An old man comes upon a conveniently empty stage, carries on a while. Then, like pupils of a private tutor or patrons in a barber shop, one by one the actors enter, have a "good scene" with the old man, exit. The elderly Mr. Field rests a moment after every encounter, then takes the next. And so on. All of the four or five dialogues are about the same length. It is quite as mechanical as that.

For no discernible reason, Barry has chosen to have his opus played continuously, without any intermissions. That in itself strains the audience unnecessarily, and very likely the performers, too. Yet Katherine Alexander, Ruth Gordon, Franchot Tone, Glenn Anders, Earle Larimore act with ease and, in the case of Alexander and Larimore, with distinction. Philip Moeller has injected as much esprit de corps into the cast as the piece permits.

Which is not much. For the play, except in the early part, is disjointed. The truth is Barry has never learned his trade; his dialogue has heretofore concealed the fact that he does not know how to build a play; in "Hotel Universe," when he grows serious, the fact stands out like a teacher seen from the rear of the schoolroom. Patrons of the Martin Beck Theatre these evenings must be constantly asking themselves: Is this believe or make-believe?



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PARIS IN ITS NEW CLOTHES

(Continued from page 65)

but it is in tulle with a sweeping flare, very much in the spirit of the blue velveteen jacket with full cape sleeves and nipped-in waist that she wore with it and that is the inevitable accompaniment of many dresses this year. Sometimes, she will appear in a trailing black chiffon frock, printed with summer flowers; the bodice is close fitting, the skirt has a huge bow at the back—there again you recognize the Chanel line.

With June, blossom again the flowered chifbons. The Princesse Caetani, dining at the Grand Hotel in Rome, was charming in a classic Vionnet dress of brown-and-green printed chiffon—wonderful colours with her dark auburn hair. The Hon. Mrs. Reginald Fellowes, standing by a tall chimney, at an evening party, was straight and smart in a vivid printed chiffon from Molyneux, with the peplum and bolero that Molyneux uses with such sure skill to break, yet emphasize, a slim, long line. Mrs. Fellowes found much inspiration in the Molyneux collection and ordered the two white evening dresses, illustrated in the April 12 issue of Vogue on page 86: one with a high waist-line and a Grecian motif, distinctly Directoire in feeling; the other with softly draped hip yokes, tied at the side in bows. From Chéruit, Mrs. Fellowes ordered a dress of black ciré lace with long sleeves—ideal for cool evenings. It has a pointed décolletage, in front, a spreading skirt, and a girdle tied at the waist-line in back.

"Frisco's" is the favourite Paris night-club. There you can count on meeting quantities of friends and amusing personalities—Paul Morand, Jacques Février, Arthur Rubinstein, Henry Bernstein—and the prettiest women in town, very often draped in Patou's soft folds. Here is Madame Chiesa, looking very different than we have ever seen her before, yet very right in the classical lines of Patou's dress "Romance," a two-toned green georgette crêpe, smoothly wrapped and draped around the hips. The Comtesse André de Robilant, also dressed by Patou, is in a black-and-white moiré dress, called "Romanesque," with an amusing, short, fitted jacket to match.

IN FAVOUR OF LANVIN

I noticed at a dinner-party, some time ago, a number of lovely Lanvin dresses. The Comtesse Jean de Vogüé, so young, blond, slim, and graceful, wore a black chiffon frock, falling to her toes. The Princesse de Beauvau, an Italian by birth, but counted as one of the loveliest Parisiennes, sat like a classical statue, draped in the softly gathered folds released from crossed diagonal bands of Lanvin's white chiffon dress. Vogue illustrated the same dress, in red lace, on page 34 in the issue of March 29. The Comtesse Jean de Polignac had the same exquisite gown, and the Princess Ilyinsky was strikingly lovely in another dress from the same house—a white embroidered bodice and a black chiffon peplum skirt.

The next evening, in another drawing-room, each friend you meet may wear an Augustabernard frock. The mixture of tender colours—now blue, now pink, now green—suggests a Marie Laurencin decoration. The Baronne James Henri de Rothschild has the pale green crêpe peplum gown, and the Marquise de Paris, who is faithful to Augustabernard's modern classic lines, may appear in pink or in pale blue. But black and white remain excellent. The Baronne de Becker Remy is very striking in her black satin Augustabernard dress with long black gloves,

and the Duchesse de Brissac is equally lovely in her white satin Redfern gown. Madame Revel is one who can wear most beautifully Vionnet's long white velvet cape, shown on page 76 of the May 10 Vogue.

Jewels, flowers, gloves, curls—all lend themselves to this new note of elegance in the evening. Jewels are set into necklaces and pendant brooches; clips remain favourites—they are so useful. Flowers are exquisite, if natural, pinned in a round, loose mass at the waist-line or arranged on the shoulder to follow the line of the décolletage. Gloves are very long: now black, now white, now flesh, now cream, to match or contrast with the dress. Handkerchiefs are tiny, in real lace and linen; larger than ever in light, flowing chiffon. Curls are a cause of much delight and some despair and require a good deal of attention and care. Nearly all women have let their hair grow, not enough to make a chignon, but enough to roll up in the nape of the neck—a smooth roll, that has no excuse for looking untidy.

THE MODE FOR DAY

If the evening mode is definitely established, the fashions for day are full of variety. Yet, there are certain points of which we may be sure; the waist-line is in its normal place—a bit higher, if anything—and, as for skirts, they are four inches below the knee for sports, half-way between knee and ankle for town wear, and slightly longer for late afternoon. For summer sports, there are many one-piece crêpe de Chine dresses with short, often sleeveless jackets. The Princesse Amédée de Broglie has several charming ensembles of this type from Patou; one of them is of blue crêpe de Chine. Bands cross on the bodice and tie in a bow in front, the skirt is pleated, and the hat that she wears with it is a soft blue straw with a narrow white piqué ribbon to match the flower on the jacket. Dressmaker flowers—whether piqué or linen or shantung or wool—thrive in the light of day.

Just before her recent marriage, the Duchess of Westminster ordered from Irène Dana a charmingly simple one-piece dress, made of pale yellow toile de soie with graceful skirt fullness obtained through bias pleats. With this Riviera dress and others of the same type, she wears supple felt hats, turned up in front, that Rose Valois has made for her and trimmed with grosgrain ribbons in different shades. At Grasse, near Cannes, Madame Porgès was noted with an amusing little turquoise blue felt, turned up over one eye, in the same manner, and distinctly Rose Valois in feeling. And with it—unexpected, but oh how effective and chic—she wore a scarf that was white and purple crêpe on one side, turquoise blue crêpe on the other.

But many smart women have adopted the beret. Mrs. van Heukelom has one in soft navy straw to match a Vionnet crêpe dress. Her scarf is white, navy, and turquoise. Mrs. George Atwell, junior, who was Miss Jean Cochran, also ordered from Rose Valois a beret in very fine black straw to wear with town dresses and one in a pale blue straw to match a Côte d'Azur ensemble. With her brown woollen suit from Lelong—a suit with crisp white frills—the Comtesse de Brantes wears a soft felt from Maria Guy, when she takes her morning walks.

Madame Rouvier arrives for luncheon in a soft, typically Chanel suit. The jacket is nipped-in at the waist, the skirt is circular in cut, the blouse fresh and (Continued on page 134)

Cotton rompers by Best & Co. Beach accessories by Saks-Fifth Avenue. Complexion by Armand. Admiration by gentlemen!



Boys will be boys,
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girls will be girls again, this summer!

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There's a new skin-tone in vogue today—a creamy tone like pearls or exquisite ivory velvet. It's becoming to everybody—flattering, even, because it makes the flesh seem more vividly, alluringly alive! You can help your skin to this caressing quality by the use of two companion Armand products. They're magical! And so fine and refreshing to use!

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CHIC IN MATERNITY CLOTHES

(Continued from page 106)

further thought. You can not look or feel well turned out if you dread to dress for an occasion because you must struggle with an elaborate arrangement of safety-pins and other makeshifts, changing this and trying that as you scowl into a mirror.

If, during the last few weeks, the figure is lost beyond hope of making a normal appearance, as is sometimes, but not always the case, one can only resort to dresses of soft, flowing, but not clinging, material, with the widest possible revers, berthas, or whatever best conceals the figure. A wide sleeve or an elaborate one that is the trimming and colour centre of the gown is

a helpful feature, as it will divert the eye from less attractive lines. For dinner wear, of course, the tea-gown effect is excellent, and there are some young women who find pyjamas becoming and concealing at this time. A large, square shawl, preferably one of lace and certainly a diaphanous one, is better than an evening scarf. Like the jacket, it will swathe the bad lines in back, and it may be gracefully gathered up in front. With a similar large, soft, square wrap of silk or velvet in a colour to match the gown, one can enjoy the theatre and other evening diversions until the end without feeling unduly conspicuous and uncomfortable.

COTTONS AND LINENS

(Continued from page 79)

bones, and all kinds of squares, beginning with an almost imperceptible check. Martial et Armand (Au Treize Sport) uses one of these new cotton piqués in pale pink, from Normand and Morin, which has a tiny herringbone design replacing the more conventional rib, for the smartly tailored dress shown at the left on page 79. Chanel makes extraordinarily good use of these piqués for collars and cuffs and for gilets that are worn with her jersey suits.

THE COTTONS AND THE COUTURIERS

Augustabernard, Jean Patou, and Irène Dana have all taken up Indian muslin—that finest of cottons—this season and find it a delicate and charming medium for lingerie blouses. Printed cotton voile now comes out with all the sophisticated pattern and colouring of silk and is being accepted in the rank of smart fabrics. Lelong uses it for a series of summer dresses, which can be washed indefinitely without losing anything of their first freshness. Thanks to Lanvin, organdie was never quite forgotten, but Chanel swings it into the whirl of fashion by using it for two of her most successful evening dresses.

Dotted Swiss floats back on the lingerie wave and, as used for gilets, jabots, frills, collars, and cuffs, endows the most ordinary dress with an aristocratic air. When pin-dotted black on white, it is used by Irène Dana and Augustabernard for blouses, and for whole dresses by Redfern. The delightfully simple dress, by Redfern, shown at the top of page 79, is fashioned of Normand and Morin's dotted Swiss; in this instance, flecked with yellow, and rickrack braid is used for edging and incrustations. Redfern, in the same way, uses eyelet embroideries, one of the delights of our childhood.

Silk has done much to coach linen along for its entrance into the mode, and its influence is felt particularly in the façonné linens, with almost invisible motifs. Jane Régny uses one of these for the jacket and skirt of a white yachting ensemble, with a white handkerchief linen blouse. A Rodier linen, of the same type, finds its interest and novelty in a most effective drawn-thread motif. Façonné linens are open to greater development and probably have a future of their own.

A Rodier linen jersey, called "Djersalinic," was chosen by Schiaparelli for

the beach dress shown in the centre of the group of three, on page 78. This natural coloured linen jersey is self-patterned with tiny chevrons and woven with a lace-like pattern. The scarf is of orange, green, and blue linen. Jane Régny, also, selects a Rodier linen jersey as a practical and original fabric for the country dress at the lower right on page 78, which has an interesting motif of semi-incrusted pleats.

Four seasons ago, a tentative effort was made to launch printed handkerchief linens, and, with Chanel for an advocate, one could have predicted their success. They have been gaining in importance until this year when—thanks to their fresh colourings and smart designs—they have definitely arrived. They are close-patterned, with small motifs of flowers, stars, checks, or dots. Usually, these prints are in two shades—flax-blue and white, navy-blue and white, dark red-and-white, pale green-and-white, bright red-and-white, navy-blue and flax-blue. White motifs on a coloured ground look particularly new and good. There seems to be a definite place, to-day, for these fresh handkerchief linens of Simonnot Godard; Lelong, Augustabernard, Schiaparelli, Martial et Armand, Molyneux, Premet, Mirande, Yvonne Carette, Paquin, and Lyolène all use them with success, regardless of whether they are printed or plain. A smart example is shown in Lucien Lelong's dress, illustrated at the lower right on page 79, which uses Simonnot Godard's handkerchief linen printed in garnet-red. Fine pleating gives interest to the bertha collar, cuffs, and skirt.

THE HEAVY LINENS

The heavy linens, this season, seem to have just the right suppleness and consistency for the country hat. There they find a new use, particularly with Agnès, who gets charming effects with a natural coloured "Linafyl," finely checked in red. Talbot uses this same heavy rough Rodier linen for beach dresses and pyjamas, in blue and white. One of these beach dresses by Talbot is shown at the left of the group of three on page 78. It is of blue-and-white striped "Linafyl," a coarse, heavy Rodier linen, and it is trimmed with white linen collar and cuffs and red buttons and belt. Rodier, also, provides something very good for beach robes, rugs, and towels in "Aquanail," a spongy material with patterns and colours that are keyed to their vigorous seashore surroundings.





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Every woman knows how quickly excessive perspiration can ruin a treasured garment, how suddenly it can defeat the lovely impression she hopes to make.

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Of course, no really cultured woman is greatly concerned about odor in these days, but she will do well to remember that those damp spots on a dress may be seen at a distance and they suggest untidiness.

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TAKING CHILDREN TO EUROPE

(Continued from page 120)

some of the responsible members of the staff.

The Trianon Palace Hotel, at Versailles, is renowned as a satisfactory place for children to stay. There is a lovely garden where they can play and a great many things are provided for their amusement, including a donkey and cart and sand-boxes. The proprietor takes the greatest interest in their welfare and comfort. The rooms are lovely, and the management is accustomed to having children left there.

Another ideal spot to send children is to Dr. Ceresoli, Champs Soleil, Lausanne. A child can go there with his own nurse or without. An excellent doctor is in charge, and complete responsibility is taken. The children play games and are looked after from every point of view, and those who have been there have been enchanted by it. It is in a most beautiful and healthy situation. Lessons can be had or not, as the parents wish.

There are a great many places of this sort in various parts of Europe. Some of the American schools have summer "camps" abroad now where children are taken for the holidays.

It is possible to get, in London or Paris (and probably in other large

cities), governesses or tutors by the day who, knowing the city well, can take children about sightseeing if they are old enough to be interested.

The farther afield one gets, of course, the greater the difficulty in getting for one's children what they are accustomed to at home. In England, the differences are not great enough to matter. On the Continent, unless one goes to some very obscure place, one finds that the hotels are accustomed to our habits and very eager to please. When one takes a place and keeps house, there is a certain number of adjustments to be made. But these can be accomplished easily enough.

Travelling abroad is much more of an effort undoubtedly than summering in the usual way at home. It means constant planning and arranging, which can become tedious if one embarks on a very complicated scheme. But if the project is not too ambitious, and if the plans are made in time and carefully, it does not need to be tiring.

The answer is that those who go once usually go twice, and those who go twice never stop. Perhaps, it is better after all never to start this travelling with the family. It is usually almost too successful.

UNTIL BRIDGE DO YOU PART

(Continued from page 112)

could supply the mental discipline necessary to recover it. But, because bridge exposes the bad places in your mind, it is not fair to blame those bad places on bridge.

Still, one mustn't forget that there are people who have no card sense. That is not only true, but it is probably just as well. It keeps social life varied. Very often the most amusing man, the best-looking girl, the woman with most charm for men, the cleverest conversationalist, will not touch a card. But the point is that these people are not bridge failures. Each has a compensating social quality which is so marked that they do not need bridge.

If one has no card sense, and that statement is not used merely as a loose cover-all for a lazy mind, if one honestly does not like cards or has no interest in them, no one quarrels with that decision. On the contrary, it always gets due respect. The chances are that the person has a decided and developed interest in other things which is or can be made into a social talent. Few people are so biased that they want to know only bridge players. But there are many people quite sufficiently biased so that they do not like to play bridge with their card-playing inferiors. And why should they? The fundamental rule of social and intellectual life is not to bluff about your standing or abilities. If your game is worth only a tenth of a cent, admit it and

play with those whose game is equally cheap. Don't become involved with those five-centers whose post-mortems will sound like Russian to you. There is a hue and cry about the artificial barriers bridge makes, about the dangers of being thrown only with people who play your kind of a game, about two-cent or five-cent bridge making different social levels. Well, there have to be social levels of some kind, and these are, after all, frank adjustments.

Every one knows women who have never touched a card and had better not touch one, but who can have a good time themselves and give other people part of it by taking care of the ones who have cut out of the game. In another room. There is a very good bridge expert who has never encouraged his wife to play because he knows as well as she that it is not her métier.

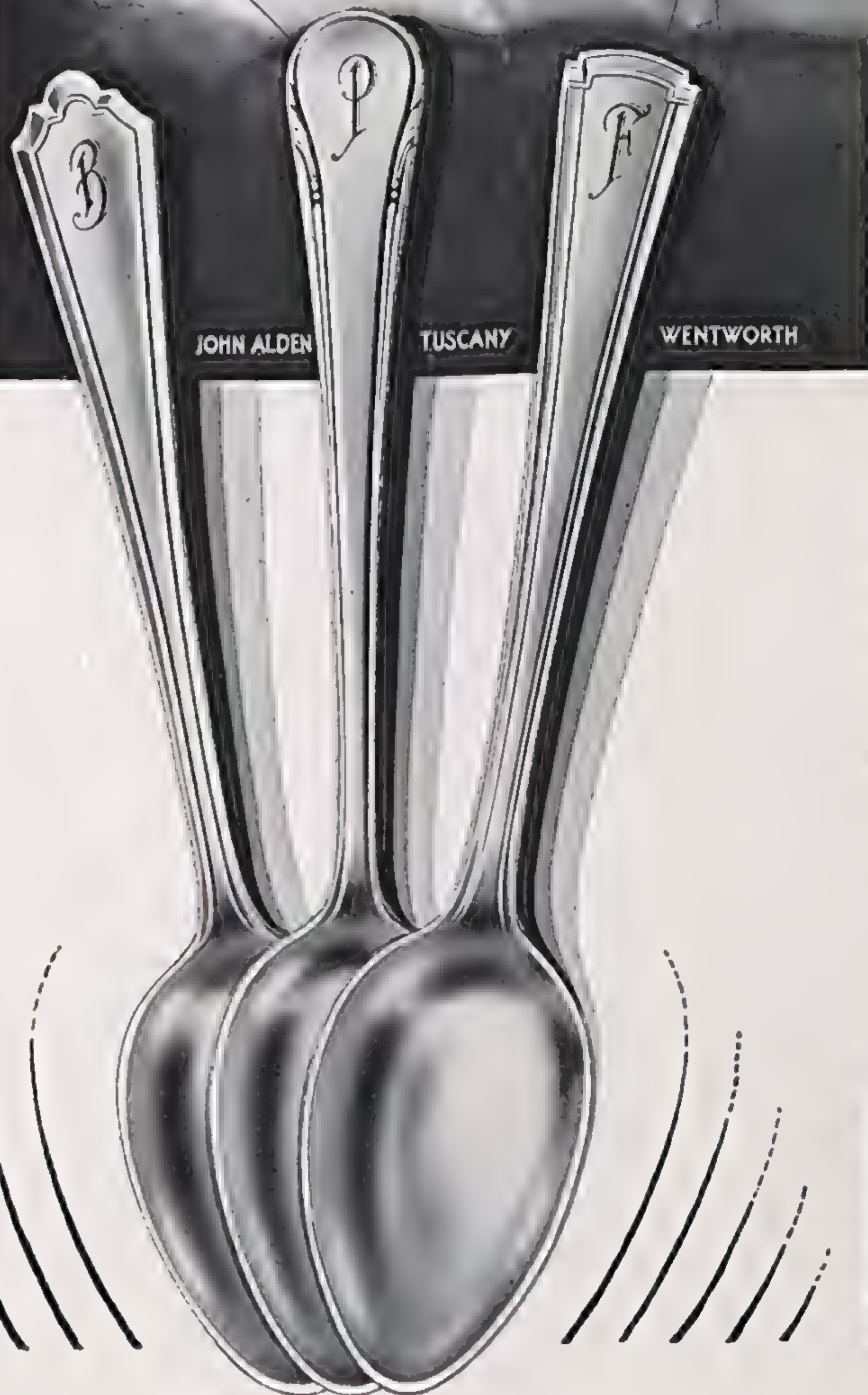
The whole matter, with its quarrels, misunderstandings, and adjustments, goes back for solution to the idyllic example of the lovers quoted at the beginning of the article. They told each other beforehand how they stood. Perhaps it would not be a bad idea for most engaged couples to have a bridge examination before marriage. It should be easy for any of the great experts to set up a simple system by which the bridge I. Q. could be determined. There's another job for the psychoanalyst when the interest in sex runs a little low.

TO OUR CONTRIBUTORS

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WHY NOT VISIT THE U. S. S. R.?

By MARY VAN RENSSELAER COGSWELL

IT IS about time that some one removed the bugaboo from Russia. After reading the newspapers and listening to the conversation of those who know somebody who knew somebody who went to Russia, you have doubtless acquired the idea that any one who sets even so much as a toe on Soviet soil is in imminent danger of his life. At least, that is the idea that I had until last summer. I also was told the most extraordinary tales of what happened to you in the customs; that all foreigners were constantly followed by secret police; that your bags were searched in hotels; that there was almost no food to be had; that the trains were dirty, filled with vermin, and were places of immorality; that the streets were crowded with gangs of robber children; and that you were not allowed to see anything except what the Soviet officials wanted you to see, and so on, ad infinitum. All this may have been the case several years ago, but, last summer, I found that almost everything that I had been told was grossly exaggerated, if not completely untrue.

The customs officials in Russia are far more polite and considerate (at least to foreigners) than our own. They hardly looked in our bags, and they made no trouble about our cameras or films. We were never followed by secret police as far as I could tell. I never locked my bags in a hotel, and, as I am a very systematic packer, I am absolutely sure that my belongings were not disturbed. Food, although expensive in comparison with other European countries, is plentiful, even if not particularly varied. I travelled in every kind of train from a luxurious private train (provided for a business delegation) to a local country train, where I went third class. The private train, like those used on the Trans-Siberian railway, had a shower bath in every car and was far more luxurious than any European *train de luxe*. The third-class compartments were pleasant and clean. All the time I was in Russia, I only saw two of the *Bezprizorni*, or homeless children. One was in Moscow begging for a newspaper vendor, and the other was in an out-of-the-way station in the Caucasus. As for seeing only what the Soviet officials want you to see, we went everywhere we liked and said whatever we wanted to say. It is only natural that the Soviets want to put their best foot forward and show tourists the things that

Mrs. F. Abbott Ingalls, Miss Mary Van Rensselaer Cogswell, and Mr. Robert de Camp enjoy a vehicle out of the dim, dead past

they consider the most interesting, but, if you have a desire to nose out "terrible conditions," you are quite welcome to do so. The American tourist has several great

advantages over tourists from other countries. The Soviets are most anxious to be recognized by us, and they need badly the tourist trade.

Nowadays, the life of Russia seems to be centred in the two big cities, Leningrad and Moscow. As our train moved slowly along through the flat, marshy outskirts of Leningrad, we looked out at the strange wooden houses ornamented with carved curlicues and at the shiny leaves of the poplar trees glistening in the rays of the setting sun, and we were terribly excited. From the train, we were immediately ejected into a whirlpool of strange, drab-looking people who were making a surprising amount of noise. We were confused at first, and our luggage was grabbed from us by two very shabby and dishevelled *nosilshchiks* (porters). You simply don't think of taking a trunk to Russia. Our *nosilshchiks* ushered us through the jam out into a droschky that was an amazing sight. It was about to fall apart, and the mudguards were held on by bits of string. The seats, once black, were a musty green, and the *izvoschik* (the driver) was warmly wrapped up, although it was July, in a heavy quilted coat. He had bright yellow hair, cut à la Buster Brown, and a visored cap several sizes too big for him. The people in the streets looked cheerful, but their clothes were the most uninteresting that I have even seen. There was not a silk stocking in sight, nor a silk dress.

In Leningrad, we stayed at the Hotel de l'Europe, which was formerly one of the most famous hotels in Europe. We had a suite of rooms that at one time must have been very luxurious. The restaurant is on the roof, and, at night, the view over the city and along the Neva is lovely. In all the hotels (which, of course, are run by the State), there is always some difficulty about the language, because the servants, or rather the "Tovarishchi," to use the common title of every one in the U. S. S. R., speak nothing but Russian. In Leningrad, one concierge spoke German; in Moscow, several of the hotel staff spoke English. French, you will find, won't do you the least bit of good. (Continued on page 132)



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WHY NOT VISIT THE U. S. S. R.?

(Continued from page 130)

There are literally hundreds of things to do and see in Leningrad, and to enumerate them all would take up far too much space. But there are several things that you must not miss. The Hermitage Museum is second only to the Louvre. The various palaces at Detskoe Selo (formerly Tsarskoye-Selo) are interesting. The palace from which the royal family was taken on their last journey has been kept intact down to the last detail. The young Grand Duchesses's lingerie dresses are hanging in the closets, and the Czarina's evening gowns are on figures in a downstairs room. The Czarevitch's little braces are in his bathroom, and his toys and pink velvet upholstered wheel-chair are in another room. In the Czar's and Czarina's bedroom, there is a collection of Danish pottery animals, and above their simple bedsteads are tacked literally hundreds of holy pictures and ikons. The only evidence of grandeur is an enormous tiled swimming bath of the Czar's.

ON TO MOSCOW

Moscow is an overnight trip from Leningrad. We went third class on rather "hard seats," for there is no numerical differentiation between the classes, merely "soft seats" (upholstered) and "hard seats" (without upholstery). The compartments are made for four, and you are liable to have men as travelling companions, but don't let that upset you, for Russian men are most considerate. For two roubles, you can hire a mattress, a pillow and pillow-case, two sheets, and a cheerful pink coverlet. The linen comes in a bag that has been sealed with a government seal, so that it is absolutely sanitary. The first time we went third-class we watched the procedure of the men, and, when they went out to wash, we removed our shoes, put on sweaters and slipped between our government-approved sheets. The men removed their shirts and shoes, and we all slept peacefully.

In Moscow, we stayed at the Grand Hotel. The Grand has the advantage of being directly opposite the Kremlin, but there are two other good hotels, the Savoy and the Metropole. The Grand is not equipped with many private bathrooms, but, for the small sum of seventy-five cents (in our money), they will prepare you a nice hot bath! The restaurant is very impressive for Russia, and I found the food both varied and good.

Moscow is more lively than Leningrad. The station is crowded with new Ford taxis, and every other man has on new boots. At night, the people disappear. There are no strollers looking in shop-windows or idling around brightly lit cafes. But just because the streets are deserted does not mean that Moscow is dull at night. The theatres are popular and there are several interesting groups of actors. In all the theatres, there is not an evening dress or a dinner-jacket to be seen. In fact, it is said that there are only two Russian women prominent in the new régime who own them.

In Russia, you have dinner after the theatre, because luncheon, the main meal of the day, is eaten from three to four. One of the most interesting restaurants in Moscow is called the Gypsies and the other the Mosselprom—both are on the Tverskaya—the main street.

A trip down the Volga is cool, and the boats are clean and comfortable, but, on the whole, it is a disappointing experience. The scenery is monotonous, and the cities have nothing in particular to recommend them. And, by the

way, probably the only place in the world where you never hear the Volga boatman is on the Volga.

The Caucasus are all that you would expect them to be, and more. The scenery is grand, and the various Caucasian tribes obligingly wear picturesque costumes that are a relief after the drab clothing you see in the big cities and along the Volga. We went to the famous watering-places of the Caucasus, Mineralni, Vodi, and Kislovodsk. These resorts are about the only places in Russia where there is any degree of luxury.

Tiflis, called the Paris of the Caucasus, is built at the bottom of a circle of mountains, and, in summer, it is terribly hot. But it is easy enough to cool off by taking a funicular up to a restaurant built on the rim of the encircling mountains. At night, the garden restaurants are pleasant, and the food is good. For luncheon, there is a very amusing underground restaurant called "The Sympathy."

From Tiflis, there are innumerable nice places to go. In the mountains, not far away, is a tribe of people who are said to be the descendants of some Crusaders who tarried a bit with the Georgian ladies on their way back from a Crusade. The tribe has kept up the old crusading customs, and, on Sundays and fête-days, they wear the old crusaders' armour and carry old banners. You can make the trip half-way by motor and the rest on horseback. Then, if you want to take a peek at Mount Ararat, you can take the night-train to Leninakhan and stop over at the Near East Relief Agricultural school, which is very luxurious and even boasts an ice-plant. Another trip is to take a boat to Batum, on the Black Sea, then up the coast by boat to the Crimea, going from there by train to Moscow or else take a boat from Batum to Constantinople.

WHEN YOU GO—

Russia is warm in summer—so don't bring along a fur coat and your winter woollies. Take some silk dresses, one or two of them afternoon dresses as you won't need evening clothes, and a thick tweed coat. Dark glasses are convenient, and—I can't stress it enough—bring really sensible shoes with low heels for the streets are all cobbled. Bring everything that you may need for the whole trip in the line of medicines, cosmetics, and stockings. It is not only difficult to obtain them in Russia, but they are ten times as expensive as in Paris. And, by all means, have enough of your favourite soap! It is also very difficult to change express cheques and to obtain money from a letter of credit. So get a money belt and keep it well-filled with roubles and American money, in case you need money quickly. You are not allowed to buy roubles outside of the U. S. S. R., and, at the border, they will not cash any cheque. The exchange bureau will only accept American currency or English pound notes, so come well supplied.

Your whole trip can be arranged for you by the Government-controlled Tourist Bureau, whose headquarters is in Moscow. The Bureau supplies interpreters, taxis, hotels, meals, itineraries, anything. However, if they try to keep you from going somewhere or doing something, don't be discouraged, for, if you are persistent enough, there is very little that you can not accomplish. As for getting a visa—it is not very difficult, but it does take time. If you can not find out about it from your own travel bureau, you can write to the American-Russian Chamber of Commerce in New York City.

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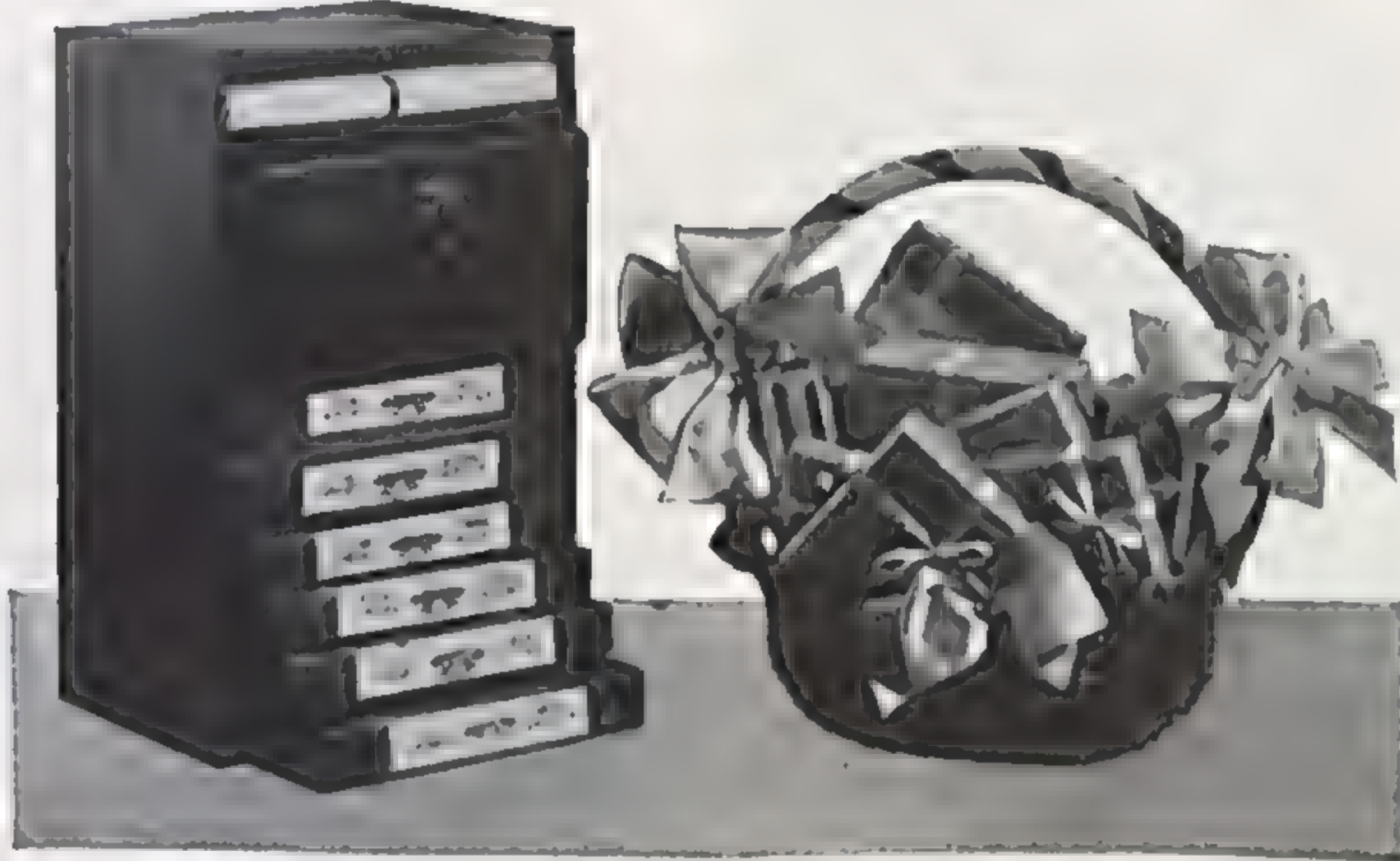
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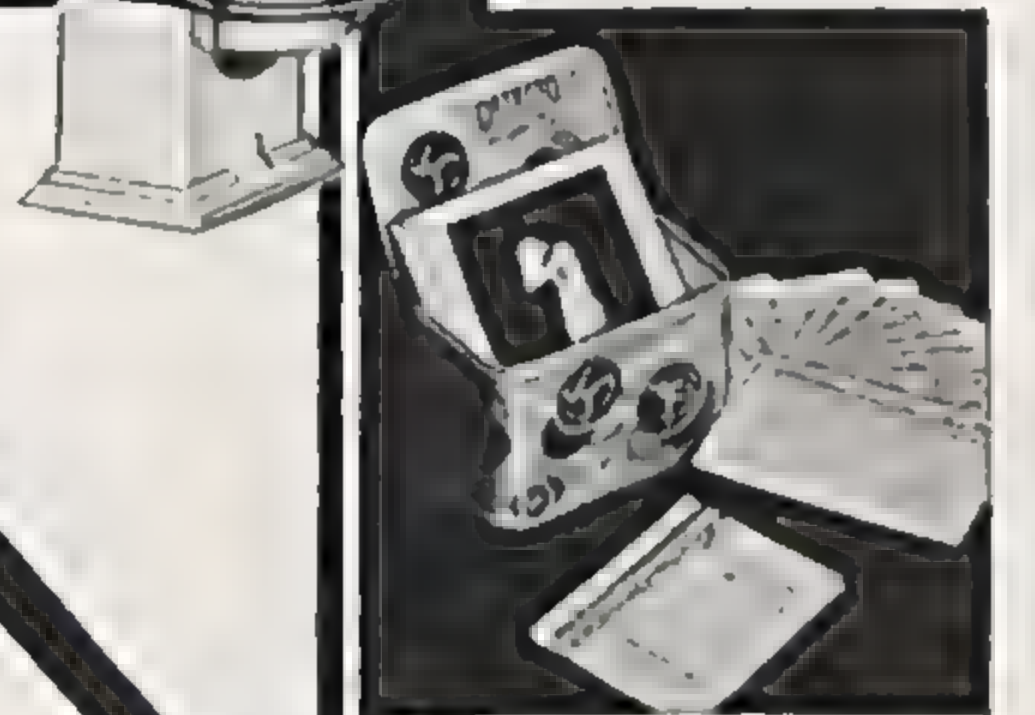


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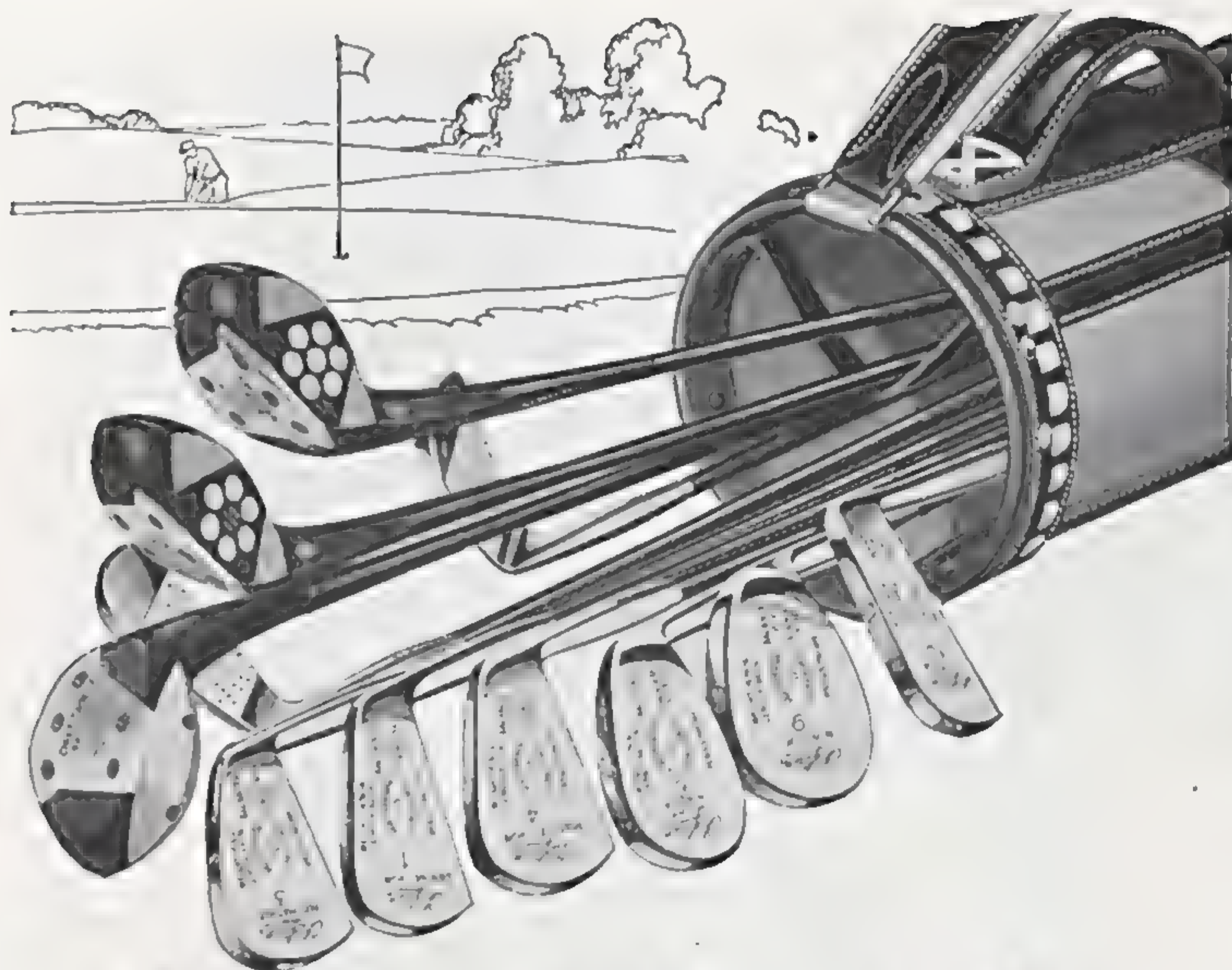
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PARIS CLOTHES

(Continued from page 124)

white. Her hat is a lovely Reboux creation, *Belle Persane*,” boldly disclosing one eye, ear, and temple, the crown of thin black *picot* straw, half-covered with a thick white straw band twisted around the head. Mrs. Goodhue Livingston, junior, on the other hand, chooses a black-and-white striped woollen Worth ensemble for the same kind of wear. It has a one-piece dress with a top of white wool voile and a little bolero jacket. Madame Edouard Bourdet has a black jersey Jane Régnier *tailleur*, flecked with light blue and complemented by a pale blue *crêpe de Chine* blouse.

The feeling for the soft dressmaker suit is very strong in a Talbot ensemble of black *crêpe*, with a close-fitting jacket and tiered skirt, that has been ordered both by Mrs. Fred Singer and the Hon. Mrs. Reginald Fellowes. The *robe manteau*, in its new version, is very smart for town, and the one that Schiaparelli has made for the Marquise de Polignac has great distinction.

Madame Chiesa's small head is also charming in a woollen jersey toque, with white woollen gardenias placed most deftly by Agnès at the side. Agnès has had great success with her flowers, this season, with her black-and-white mixtures, and with her fabric combinations. The Comtesse André de Robilant also wears a black fabric toque with a white flower, and Mademoiselle de l'Espée wears a white velvet bow on her hat of black hemp-straw.

Long coats are fitted, belted, and wrapped, and, to be really successful, they must be developed with great skill. Madame Martinez de Hoz and the Baronne Eugène de Rothschild ordered their beautiful coats from Vionnet, and Madame Revel was much admired at the races in a dark Vionnet coat with a light fox collar.

If town ensembles remain simple, the late afternoon dress is developing certain subtle complications of its own, and its length is gently emphasized. Lady Reginald Paget found a lovely late afternoon summer dress at Louiseboulanger, of printed chiffon, in beige, brown, and green.

Wide summer hats are enchanting with light dresses, and Marie-Alphonse made a charming one for the Princesse de la Tour d'Auvergne. Sometimes, these wide hats are quite plain; again, they acquire a deeper interest through the addition of flowers and bows. But always the brims are tilted, half-sidewise, that the sun and shadows may play hide and seek.

Hats, shoes, stockings, gloves, to say nothing of hand-bags, umbrellas, and such odd accessories as *briquets*—all those things that go to fill in the picture of the charming woman and yet that, to be really chic, should look so unstudied, must be assembled with care. Women, for example, are giving great thought this season to their gloves. The slip-on still prevails, but is long and wrinkled on the wrist, and marvellously soft. Now and then a fantasy glove makes its appeal to a chic woman, for day. With her black town ensemble, the Comtesse de Breteuil wears three-quarters brown gloves, from Worth; and Madame Piétri ordered J. Suzanne Talbot's heavy, hand-stitched antelope gauntlet gloves, in grey, which she wears pulled up to the elbow over the long sleeves of a grey ensemble.

Skirts, as they grow longer, direct attention to the feet. Shoes must be beautifully cut and shaped, and pumps, for town and evening, seem very much the right thing to wear. Plain pumps, however, look bare, and a delicate trimming, in contrasting leather, gives them the perfect finish that they need.

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EXPENSIVE FURS, woolen blankets, draperies and wearing apparel are nothing but so much food to the hungry moth larvæ. A cloud of moths when the closet door is opened and clothes full of holes—that is the penalty for moth protection that does not protect. And there's not the slightest excuse for a single moth hole now that EXPELLO is available.

EXPELLO is sure death to moths and their larvæ. It is a wonderful new moth exterminator in crystal form. EXPELLO emits a powerful heavier-than-air vapor that penetrates downward into every pleat, every fold, every wrinkle and thread—and reaches spots that no other exterminator can touch. It has been thoroughly tested in the laboratory and in the home and is fully guaranteed. Harmless to humans and animals. Will not stain or harm the most delicate fabric. Leaves no odor.

A \$1 closet can of EXPELLO will keep your clothes fresh and sweet and moth-proof. Also sold in handy, snow-white, gauze bags for chests, trunks, etc., at \$1 a can. If not at your dealer's we will supply you direct. Please use the coupon. THE EXPELLO CORPORATION, Dover, New Hampshire.



Expello is sold
by drug and
department
stores

Expello

KILLS MOTH WORMS

THE EXPELLO CORPORATION
Dept. E-3, Dover, N. H.

Gentlemen: Enclosed find \$_____ (Cash _____
Money Order _____ Check _____) for which please
send me EXPELLO as follows:

_____ cans No. 1, \$1 size (for Closets). _____
No. 2, \$1 size (Handy Bags). _____ No. 3, 50c
size (Handy Bags).

Mail to _____
Street or R. F. D. _____
City or Town _____ State _____
My dealer's name is _____
His address is _____



This is a Sign of Gracious living in Many smaller Homes

The good taste of their decorative scheme and furnishings is enhanced by telephones conveniently located throughout the house

1 1 1

THE WOMAN who presides over a home of moderate size frequently gives her personal attention to much of its routine. And she enjoys it thoroughly, if household arrangements provide for the smooth carrying out of her daily program.

Telephones in all the important parts of the house have a large share in this pleasant scheme of things. They save time and many unnecessary steps. Incoming calls can be answered from the living-room, the kitchen, or the bedroom. Friends can be called, or orders given to the stores, from telephones upstairs or down. Whether she be busy in the nursery or the pantry, or at ease in the living-room, the modern woman appreciates the comfort and satisfaction which sufficient telephones provide.

Telephone convenience, so important to those who live in smaller homes, is well within their reach. Its cost is surprisingly low. Your local Bell Telephone Company will gladly help you in planning the most satisfactory telephone arrangements for your home. Just call the Business Office.



Breakfast is a time for planning the many activities of the day . . . domestic affairs . . . social engagements. And how convenient it is to have a telephone within easy reach of the breakfast nook . . . for making necessary arrangements as they come to your mind. The intelligent housekeeper appreciates this modern touch.



A comfortable divan and a new book. And a telephone within easy reach . . . for answering calls or for making them . . . with no lost time.



A telephone in the bedroom is almost a necessity. It saves many steps during the day . . . and adds a comfortably protective touch at all times.

1880

GOLDEN
ANNIVERSARY
YEAR

1930

DAVEY TREE SURGERY



Reproduction from a painting made on the campus of the Sweet Briar College, Sweet Briar, Virginia, by Frank Swift Chase

© The D. T. E. Co., Inc., 1930

Half a century since John Davey originated the science of Tree Surgery

FIFTY YEARS ago John Davey began experimenting with his new theory that trees could be saved by curative processes. Were they not living things? Were they not subject to disease, injury and other ills? And yet to most men they were just trees, destined to die whenever circumstances took them.

Countless millions of people had seen trees die—if they saw trees at all—without ever a thought that they could be saved. John Davey saw sick and injured trees with understanding and sympathy. He conceived the idea that a system of methods and treatment could be devised that would save innumerable trees that were being lost unnecessarily.

What gave him the idea no one knows. John Davey passed away suddenly nearly seven years ago

JOHN DAVEY
1846-1923Father of Tree Surgery
Reg. U. S. Pat. Office

without disclosing the source of his inspiration. He did a comparatively rare thing; he gave the world a new idea. Only a few men have been privileged to do that for mankind.

As with most new ideas, John Davey endured the long and bitter struggle against ridicule and cynicism and inertia and established habits of thinking. He struggled forward with remarkable determination and with sublime courage. He lived long enough to see his new science a proven success both from a practical and a commercial standpoint.

Like most geniuses John Davey did not care much for money. He had a profound love of nature and was not only thoroughly trained in horticulture, but was an eager student of the related sciences. He not only gave to the world a new idea,

but he gave a fine philosophy also. To him the whole development became a great ideal of usefulness and constructive service. His spirit impressed itself indelibly and is a living force in the organization that he founded and inspired.

Send for nearest Davey representative to examine your priceless trees without obligation. Any necessary work will be done at reasonable cost. Davey service is local to you. Write or wire Kent, Ohio.

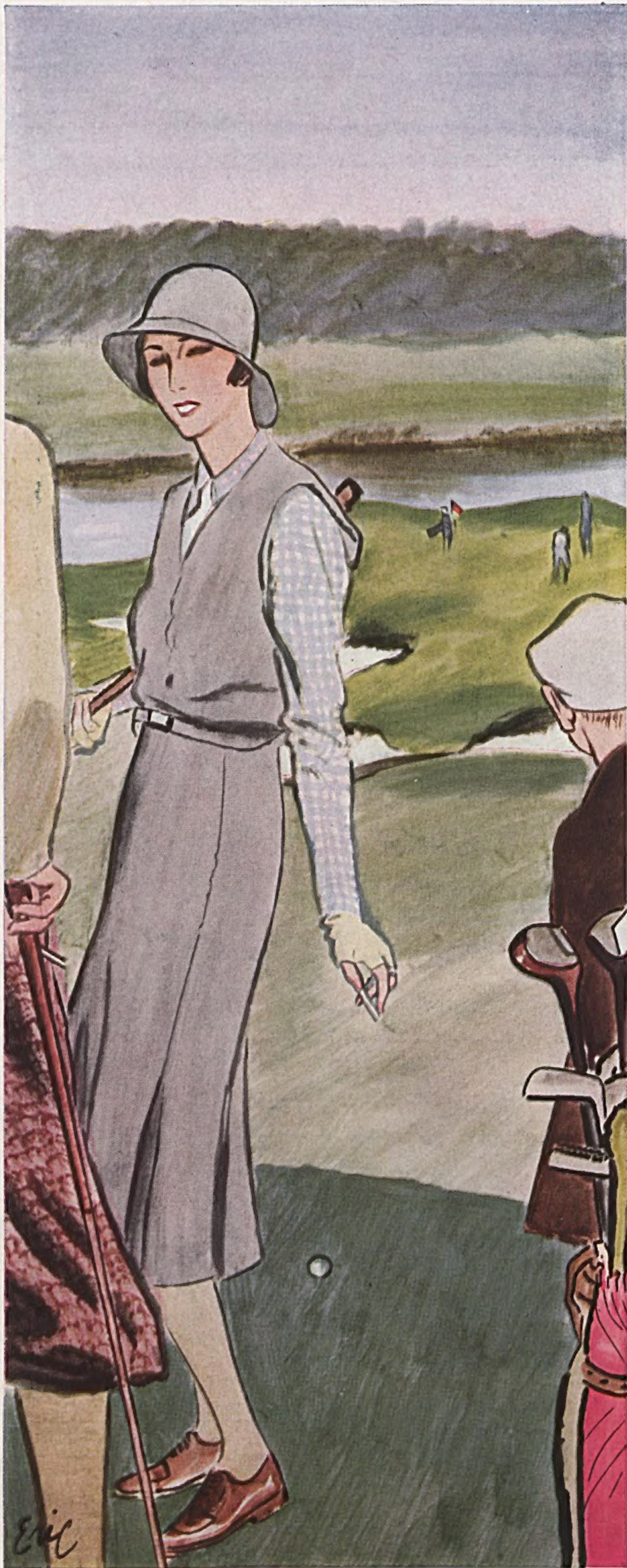
THE DAVEY TREE EXPERT CO., Inc.
389 City Bank Bldg., Kent, Ohio

Branch offices in all important cities between Boston and Kansas City, between Canada and the Gulf.

MARTIN L. DAVEY, President and General Manager

Tune In Davey Tree Golden Anniversary Radio Hour

Every Sunday afternoon, 5 to 6 Eastern time; 4 to 5 Central time; over the Red Network National Broadcasting Company. Featuring the old-time songs that everyone knows and loves. Listen to Chandler Goldthwaite on the Skinner Residence Organ.



Threesome

Perhaps you'll never make a hole-in-one. Most golfers don't. (It's one of several things they have in common.) But there's another, more delightful tie that binds... the universal appreciation of what a good cigarette can add to the pleasure and enjoyment of the game. Camels are fragrant, refreshing, mellow... a welcome third to the most thrilling twosome.



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